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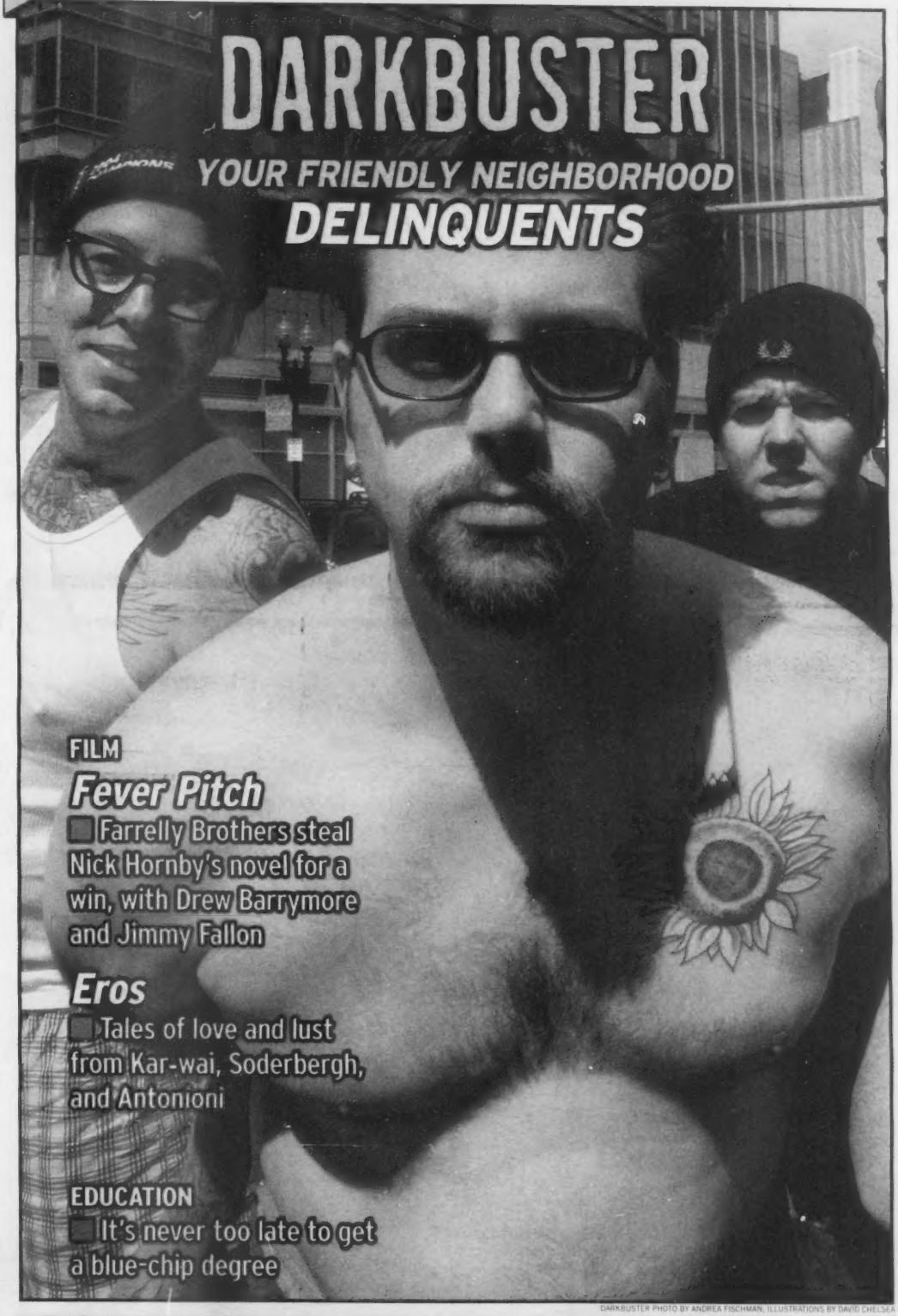


FILM

Fever Pitch

Farrelly Brothers steal Nick Hornby's novel for a win, with Drew Barrymore and Jimmy Fallon

Eros

Tales of love and lust from Kar-wai, Soderbergh, and Antonioni

EDUCATION

It's never too late to get a blue-chip degree

DARKBUSTER PHOTO BY ANDREA FISCHMAN; ILLUSTRATIONS BY DAVID CHELSEA

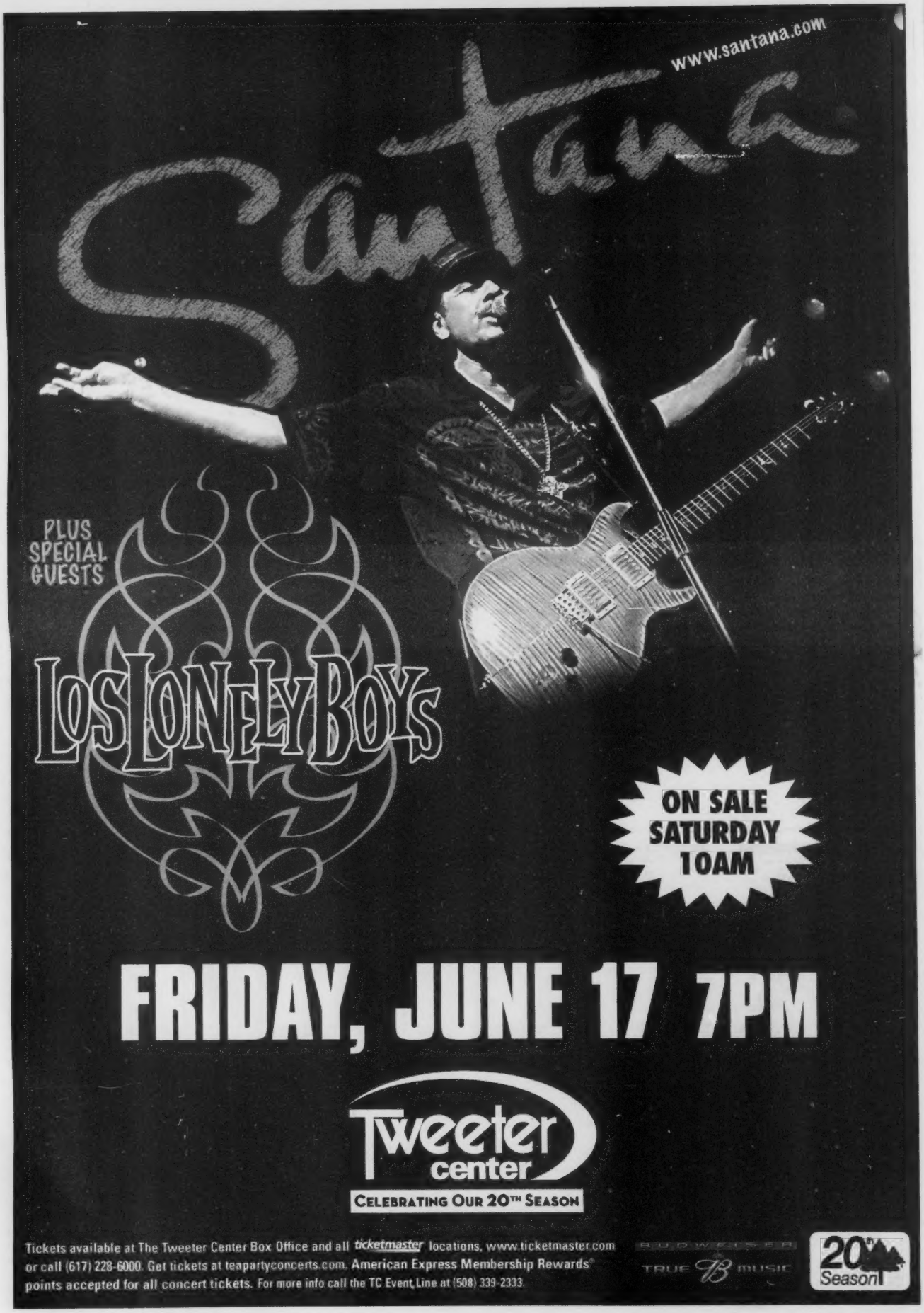
Camille Paglia
Bad-girl feminist *evangelista*

Tori Amos
'Terrorists and orange knickers'

Martha Wainwright
Folky debutante with balls

Jeanette Winterson
A new novel of love and fantasy

BEST MUSIC POLL VOTE ONLINE FOR YOUR FAVE LOCAL AND NATIONAL ACTS SEE BALLOT ON PAGE 27 OF MUSIC & CLUBS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dining out

ANN BROWN

I never understood how anyone could name a restaurant after Gandhi, who was famous for fasting, until I got inside Tantric and realized that ...

by Robert Nadeau **29**

on the cheap

BROOK GRIFFIN

A man and his teenage son, beefy like a football player, celebrate college acceptance over a pie-size triangle of baklava. A small and feisty ...

by Nina MacLaughlin **31**

sipping

The Boston Beer Company is of course best known for its flagship Boston Lager, which, over the past two decades, has established itself as a tried-and-true ...

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Phoenix
THE BOSTON PHOENIX
Founded in 1966

contents

April 8, 2005

news and features

The coming water wars *by Deirdre Fulton* **14**
You might think that the public water supply is contracted to private corporations only in places like Bolivia, but chances are the deal is coming to a municipality near you. Now put down that bottled water and help slow the tide.

DON'T QUOTE ME: Seen but not heard *by Dan Kennedy* **16**
Pope John Paul II's achievements — the end of Stalinist totalitarianism, a renewed commitment on the part of the Catholic Church to social-justice issues — will live on. Unfortunately, so will his flaws. And that is acutely evident in Boston, the heart of the pedophile-priest scandal.

Target: The Third World *by Francis J. Connolly* **17**
The new pope will surely be a doctrinal conservative, but he need not be another John Paul II.

How much more can we take? *by Barry Crimmins* **17**
Funny how this pope helped the evangelical right overcome its immemorial anti-Catholic bigotry. Let's pray for the rest of us.

Life and *Times* *by Sam Pfeifle* **20**
The pioneering alt-weekly *Maine Times* did much to establish the alternative-journalism genre. In his posthumous memoir, *Journalism Matters*, publisher Peter Cox traces the history of the paper's rise and fall.

A-plus *by Mike Miliard* **24**
They've survived wars in Africa and Iraq. Now the founders of Worcester's A-Records are working for good in America.

Art demon *by Tamara Wieder* **26**
Fifteen years after the publication of her controversial first book, *Sexual Personae*, Camille Paglia is as opinionated — and talkative — as ever.

"I certainly caught my share of flak for preferring movies like *The Fog* (about a town suffering the expected ramifications for being built on the remains of an old leper colony) to Bo Derek in *10*.... But to be fair, at eight years old, seeing a naked supermodel or a bunch of zombie lepers would've probably ended the same way for me: with a lot of crying, confusion, and wet pants."

— Alan Olifson, "Out There," page 11

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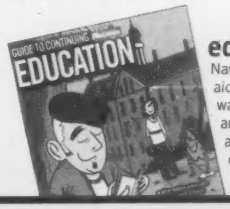
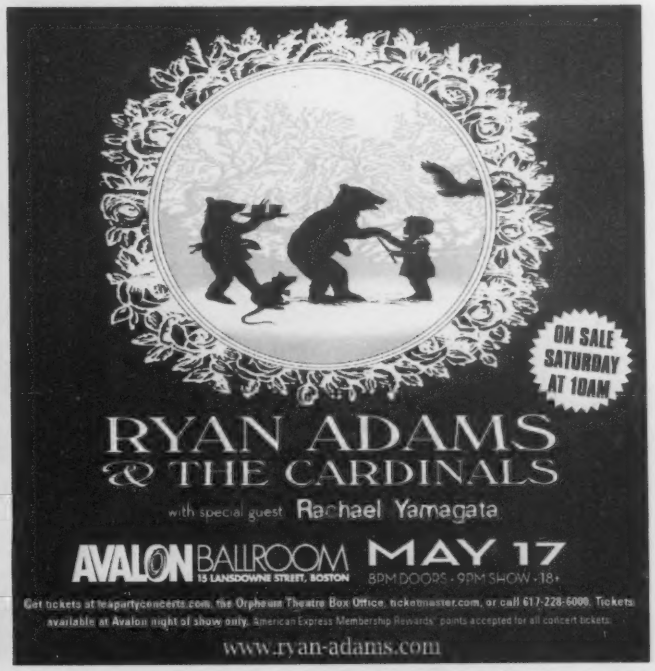


education

Navigating the financial-aid landscape; alternative ways into some of the area's best schools; and comprehensive continuing-education listings.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EDITORIAL

The case of Abdul Raheem is further proof that a commission — with real power — is needed to investigate our flawed justice system

Dubious convictions

A SUFFOLK COUNTY jury may or may not have gotten it right in 2002 when it convicted Abdul Raheem of murdering his mother, Mary Chatman. But as David S. Bernstein reported in the *Phoenix* last week, Raheem's trial was marred by serious errors of omission and commission on the part of police and prosecutors (see "Did He Murder His Mother?", News and Features, April 1). At best, Raheem was denied his constitutional right to a fair trial; at worst, there was a grave miscarriage of justice. Given the ongoing crisis in prosecuting homicides in Suffolk County, the Raheem case is one more indication of how badly the system is broken. Substantial reforms are needed.

The *Phoenix* found that the investigation into Chatman's 2000 murder was marred by poorly conducted evidence collection, botched and disregarded witness interviews, and the dubious interpretation of forensics. Among other things, crime-lab reports and photographs revealed DNA, fingerprints, shoe prints, and clothing at the crime scene that did not match or belong to Raheem. Moreover, the officer who headed up the investigation — Sergeant Detective Daniel Coleman —is now, remarkably, the deputy superintendent in charge of the Boston Police Department's homicide unit.

What's especially significant about the Raheem case is that it is relatively recent. Law-enforcement officials are fond of claiming that both police and prosecutors have improved their practices since 1997. That was the year that Stephan Cowans was wrongfully convicted in the nonfatal shooting of a police officer, the most recent instance of an innocent person to be found guilty in Suffolk County. Cowans was one of nine men in Suffolk to be released from prison on the basis of new evidence — including DNA — since the year of his conviction. But as the matter of Abdul Raheem demonstrates, questions continue to pile up.

Not that this should come as any great surprise. Just last October, for example, Boston police commissioner Kathleen O'Toole actually had to shut down her poorly trained, woefully inept latent-fingerprint unit. Indeed, it was the fingerprint unit's bungling that led to Cowans's wrongful conviction eight years ago. Yet the department was still sending important investigatory work to those analysts, and the district attorney's office was still using them as expert witnesses, as recently as last summer, even after their incompetence had been documented through an outside review.

The *Phoenix* has called before for a wrongful-conviction commission, with real power, to take a fresh look at old investigations (see "Lying Liars," Editorial, June 4, 2004). District Attorney Dan Conley has rejected the idea, in large part because, in his view, there have been no such cases to look at for many years. But last year, the *Phoenix* reported on three additional cases of questionable convictions, all for murders that took place in 1999 and 2000, which relied on highly questionable eyewitness evidence (see "Blind Spots," News and Features, April 23, 2004). The defendants were:

• Keyon Sprinkle, convicted of first-degree murder in 2002 and sentenced to life in prison. Sprinkle is expected to file motions for a new trial soon on the basis of two witnesses — one of whom actually testified against him at trial — who are reportedly now prepared to recant their earlier stories.

• Lavell Fulks, who pled guilty to manslaughter in 2002, and was sentenced to eight years despite the lack of any physical evidence.

• Jovan Burts, convicted of second-degree murder in 2003, and sentenced to life in prison. Burts was implicated in a gang killing despite no previous reported involvement in gangs.

Though Conley insists that no wrongful convictions have taken place since he became district attorney, in February 2002 (a month after Raheem's conviction), there are plenty of reasons to be skeptical, given the numerous, well-documented instances of police and prosecutorial malfeasance, misfeasance, and nonfeasance that have marred the investigation of homicides and other serious crimes. With Suffolk County still trying murder cases from 2001 and earlier, very few of Conley's completed cases are available for analysis.

What happened to Abdul Raheem was not all that unusual: he appeared to be the only suspect in the murder of his mother, and the police, in a rush to judgment, overlooked evidence that didn't fit their theory of what had happened. In fact, Mary Chatman had been facing serious financial difficulties at the time of her death; and there were indications that she was expecting to receive some money on the day she was murdered. Given that there is ample reason to believe Raheem wasn't even home when the murder took place, there would appear to be more than enough evidence to give his conviction a second look. He's filed an appeal, but his publicly appointed lawyer, Ed Hayden, is strapped for cash and resources — another systemic problem, and one that lawyers who represent the poor face every day.

A truly open review of old cases — including those that never resulted in a conviction — would not only potentially free the innocent, it might also help punish the guilty. It would also help assure a skeptical public that the problems that led to wrongful convictions really have been fixed, and provide some sense that perhaps the actual criminals will be sought out and brought to justice. That skepticism can only increase with the knowledge that the reform of the homicide unit has been entrusted to Daniel Coleman, the man who led the unprofessional investigation of Mary Chatman's death. Addressing that skepticism would be a huge benefit to Conley and his prosecutors, whether they realize it or not.

Given the ongoing crisis in prosecuting homicides in Suffolk County, the Raheem case is one more indication of how badly the system is broken.

Abdul Raheem, meanwhile, has served three years of his mandatory life sentence in the Souza-Baranowski Correctional Center, in Shirley. At least Massachusetts doesn't have the death penalty. "It could be worse," says Raheem. But he — and we — deserve better. ■

What do you think? Send an e-mail to letters@phx.com.

LETTERS

We welcome responses from our readers. Letters should be typed (double-spaced), if possible, and must include the writer's name, address, and a telephone number where he or she can be reached during business hours for verification. The writer's name and position or town will be published, but these may be withheld for good reason.

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MORMON POLITICS

Adam Reilly's treatment of Mitt Romney, his potential entry into the national political arena, and the role of the Church of Jesus Christ of Latter-day Saints in his possible presidential campaign, was excellent ["Onward, Mormon Soldiers," News and Features, March 18]. I have seldom read an article that talks about the LDS Church and its political influence with as much careful research and sensitivity.

While D. Michael Quinn's observation that LDS members can resemble "army ants" when set in motion is accurate enough, you are correct in balancing such a disturbing image with the fact that church leadership both preaches and practices rigorous neutrality with regard to party, candidate, and platform. The Church's past activity in political issues in what it believes are challenges to moral standards should not be viewed as an indication of similar efforts on behalf of a candidate who also happens to be a member of the Church. If Romney were to take a moderate stand on any political issue that the Church deems "moral," he would likely find a cool reception from most LDS voters. In fact, some of the more radically conservative Mormons might even question Romney's Church membership.

Bud Bridgers
Santa Barbara, California

"Onward, Mormon Soldiers" was blatantly misleading. Being a very independent woman who is the breadwinner of her home and also an active member of the LDS Church, I found your article disturbing. Why did you not quote women instead of the anti-Mormon Michael Quinn? Why were no actual, active LDS members interviewed or quoted? Shame on you for looking only at one side and reporting in a fable-like fashion. There are many intelligent, hard-working LDS women who can speak for ourselves. We certainly don't need uninformed men doing it for us! And we certainly are not oppressed, as you would like your readers to believe. You need to get out of your cave and meet LDS women!

Marti Grobecker
Salt Lake City, Utah

FIRST COMES LOVE

It is no surprise that Michael Bronski finds young gay people considering future marriage plans less often than their straight counterparts ["Sexual Ceiling," News and Features, March 25]. That option is not a reality for same-sex couples, except in Massachusetts — and even there, gay married couples still receive no federal rights. It is probably difficult for young gay and lesbian people to imagine and verbalize a goal that is largely unattainable.

If we as a society do progress to the point where gay youth have the genuine option of marriage, I think that after many years, there will be a similar number of gay and straight young people who look to marriage as an attractive, and sexy, choice.

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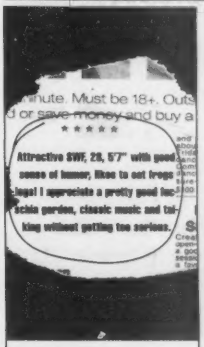
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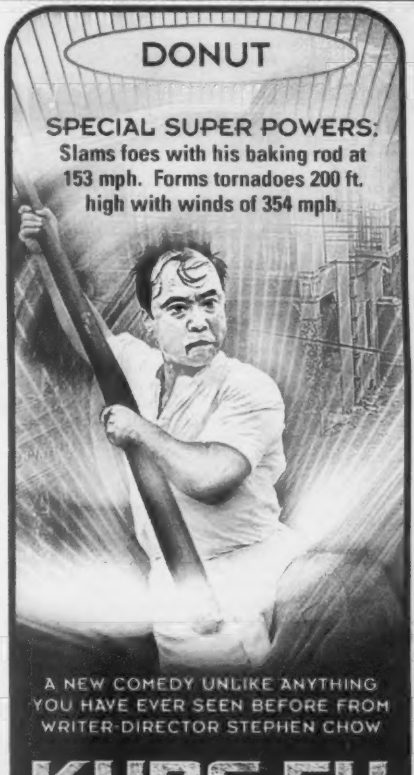

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Sunday, April 10

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With Special Guest Tara Angell, Y
Monday, April 11

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Tuesday, April 12

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Wednesday, April 13

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Wednesday, April 20

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Monday, May 2

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Thursday, May 5
Friday, May 6

LISA MARIE PRESLEY
Sunday, May 8

AUTECHRE
Monday, May 9

KATHLEEN EDWARDS
With Special Guests Mary Gauthier
Tuesday, May 10

AQUALUNG
With Special Guests The Cary Brothers
Wednesday, May 11

SUPER DIAMOND
Friday, May 13

THE GOOD LIFE
With Special Guests Make Believe, Zykos
Sunday, May 15

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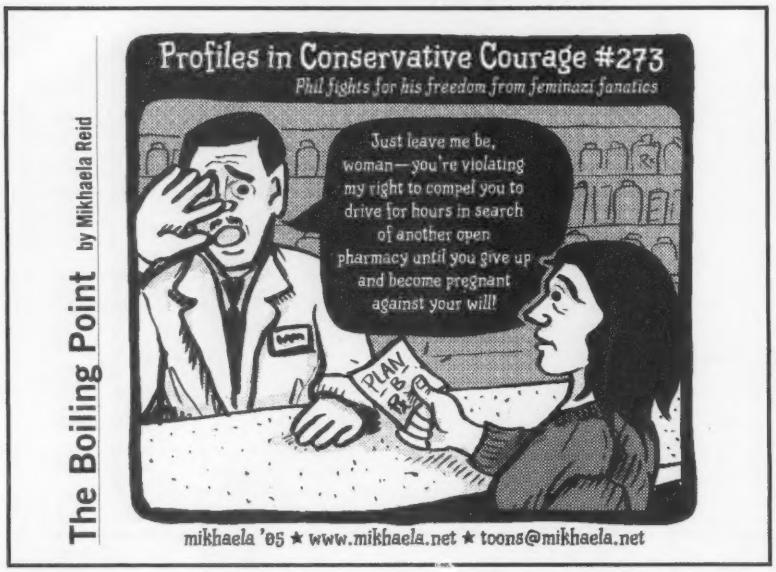
The Boiling Point by Mikhaela Reid
Profiles in Conservative Courage #273
Phil fights for his freedom from feminazi fanatics
Just leave me be, woman—you're violating my right to compel you to drive for hours in search of another open pharmacy until you give up and become pregnant against your will!
PLAN B
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CODE GREEN

The environment goes critical

We've heard it before, and no doubt we'll hear it — many times — again. Still, there's something different about the latest environmental warning. Instead of simply chastising humans for what we're doing to the world around us, the *Millennium Ecosystem Assessment Synthesis Report* (a yawn-inducing title for a project that's really chock full of fascinating and frightening observations; perhaps the authors should have chosen *Wake Up, Idiots!* or *Total Destruction: The Final Frontier*) also reveals what the consequences are for its readers and their livelihoods, economies, hunger, and thirst. Never mind the trees we're cutting down, the species we're shuttling toward extinction, the 50 years of degradation behind us and the 50 ahead, the report says — here's how this affects *us*.

The assessment was commissioned by United Nations secretary-general Kofi Annan in 2001. It was conducted by more than 1300 experts, in almost 100 countries, over four years. Rather than collecting new data, the scientists and academics interpreted existing studies and science to create the massive final document. The completed project will now be used to raise ecosystem awareness around the world, to identify the most serious problems, and to figure out solutions.

To varying degrees, all humans depend on specific "ecosystem services," which are classified as "provisional" (food, water, fuel); "regulatory" (climate, water quality); "cultural" (recreational, spiritual); and "supporting" (soil formation, photosynthesis). With the degradation of those services, the report cautions, comes vulnerability. Here's a glimpse at just how vulnerable we've become.

• Over the past 50 years, human activity has brought 60 percent of the world's ecosystem services — including fresh water, fisheries, regional and local climates, and air and water purification — to the point of ruin or unsustainability. The number of species on the planet has declined, while the area of land devoted to crops or livestock production has grown. What's more, as ecosystems struggled keep up, the world population doubled between 1960 and 2000.

• Many countries, corporations, and people have benefited from the ecosystem changes that have created such an environmental mess. For example, increased food production has led to some alleviation of hunger around the world.

However, those benefits cannot be sustained. They come with "growing costs in the form of the degradation of many ecosystem services . . . the exacerbation of poverty for some people, and growing inequities and disparities across groups of people," the assessment says. In other words, the high won't last — fisheries might collapse from too much fishing, floods might occur more frequently due to deforestation, or global temperatures might rise as a result of increased manufacturing. And who gets the shortest stick? Poor people, women, and indigenous communities, according to regional studies.

• What's happening around us will make it harder to achieve the UN's Millennium Development goals, which were created in 2000 to reduce poverty, hunger, and child and maternal mortality. In fact, says Karen Sack, an ocean-policy adviser at Greenpeace International, the assessment offers "clear evidence of the failure of the Millennium Goals process." It's not the UN's fault, she continues, but that of the participating governments, who "have not done what they need to do."

• It's not all gloom and doom — yet. The assessment offers four "scenarios to explore plausible futures," and those show that significant changes (in government policy, in the use of environmentally sound technology, and in public education), could help mitigate some negative effects. Unfortunately, countries and corporations have been slow to embrace such changes.

Now, with this hefty report and the pack of scientists behind it, environmentalists hope their message will reach a wider audience.

"The voice is being honed," says Sara Bushey, who works in the international-affairs program at the National Wildlife Federation. "And it's calling for an end to business as usual, and for governments and corporations to start looking at the world as a place where we need to balance economic development and the health of the public and the environment."

The assessment can be viewed in its entirety at www.millenniumassessment.org.

— Deirdre Fulton

DEPT. OF UNWITTING SELF-PARODY

'Rethinking Fatness'

— A brown-bag lunch featuring Professor Katie LeBesco, Marymount Manhattan College, Department of Communication Arts

"In the midst of our present 'obesity epidemic,' fatness is pathologized and fat people are demonized. LeBesco will examine cultural moments in which people actively resist over determined, totalizing constructions of fatness, in favor of a more complicated understanding of the relationship of fatness to health, beauty, and nature. She will discuss the way that fat bodies in the United States are marked as 'failed citizens,' explore the political implications of fashions for 'fat(ter) women,' analyze popular culture depictions of fatness as a disability, and explore the use of the Internet in offering alternative narratives through the disembodiment of discourse. She also will evaluate the strategies and tactics that are currently popular in fat activism."

MEDIA

A Pulitzer for not being blinded by science

PRIZE WRITER: *Cook snags the Pulitzer.*

One of the more unusual characters that *Boston Globe* science reporter Gareth Cook encountered while reporting on stem-cell research was Dr. Alexander Smikodub. The founder of a clinic in the Ukraine, Smikodub had told an American couple that a treatment he'd developed could slow the progress of their son's muscular dystrophy. Cook recalls showing up at Smikodub's clinic with a translator. The building looked abandoned, rusted-out. Someone rolled past with a dead body, covered only with a sheet. "That was one of the strangest experiences, going to Kiev," Cook recalls.

Inside, Cook discovered something even more interesting: a moral and ethical paradox. "In the course of my reporting, it became very clear to me that he wasn't helping people, and he was charging people a lot of money," Cook says. "But he believes in what he's doing. I found that just fascinating."

This past Monday, Cook, 35, won the Pulitzer Prize for explanatory reporting for his year-long series on embryonic-stem-cell research. It was his first Pulitzer, and the second for the *Globe* since Martin Baron became editor of the paper in 2001. (The *Globe* won the Pulitzer for public service in 2003, for its coverage of the pedophile-priest scandal in the Catholic Church.) Cook — who was the *Boston Phoenix*'s news editor from 1996 to 1999 — and *New York Times* reporter Walt Bogdanich, who won for national reporting, were honored in a full-page ad in both the *Globe* and the *Times* sponsored by the two papers' corporate parent, the New York Times Company.

"I think Gareth is particularly good at navigating an issue that's got thorny ethical implications that many writers just sort of mention in passing," says Ellen Ruppel Shell, co-director of the Knight Center for Science and Medical Journalism at Boston University. "Gareth wrestles with these issues, and you can see it in his work. And that's what I think distinguishes him."

For Marty Baron, having a science reporter win a Pulitzer was especially meaningful given Boston's status as a center of scientific research. "We've said for years — our publisher [Richard Gilman] has said, I've said — that we want to excel where Boston excels," Baron says. "And we've devoted considerable resources to improving in that area." The aim of any newspaper committed to "distinctive journalism," he adds, is "to write these stories in a way that does what Gareth did, which is to dig deeply, show humanity in their writing, explain things clearly — all of that."

Cook credits his editors with giving him the time he needed to pursue the story even when it wasn't clear that there was a story to pursue — a luxury that has become increasingly rare in the news business. "That represents a tremendous investment for a newspaper at a time when the economics are very difficult," he says. "This is literally why I got into journalism."

— Dan Kennedy

WOMEN ABOUT TOWN

Menino's gender smackdown

As she runs for mayor, one of Maura Hennigan's big selling points is sex. Hers, that is. "Women often tend to approach things differently," Hennigan told the *Phoenix* last month. "They're consensus builders. They're not back-room-deal types" (see "What Women Want," News and Features, March 25). A key Hennigan campaign theme — she listens well, and Mayor Tom Menino doesn't — sounds like something lifted from a John Gray book. (Of course, that doesn't mean it's not true.) And Hennigan's first endorsement came from — wait for it — the Women's Campaign Fund, a group dedicated to electing pro-choice women.

MAURA HENNIGAN PHOTO BY MIKE MERGEN

So, will Boston women take the cue and rally behind Hennigan? Apparently not, at least among the city's movers and shakers. Women for Menino (WFM), a new political-action committee that's holding a fundraiser at the Fairmont Copley Plaza on Wednesday, April 27, has already won the allegiance of 147 women. The WFM roster reads like a who's who of Boston's female elite: attorney Mary Breslauer of Gay and Lesbian Advocates and Defenders; philanthropist Hilary Bacon Gabrieli; political consultant Joyce Ferriabough; banking bigwigs Heather Campion and Anne Finucane; international do-gooder Swanne Hunt; Myra Kraft, wife of New England Patriots owner Bob Kraft; union leader Janice Loux; spinmeister Collette Phillips; former state representative and current political consultant Susan Tracy; Partnership head Benaree Wiley — all, apparently, committed to keeping Boston's mayoral incumbent in office.

IS SISTERHOOD POWERFUL? *Boston's most eminent women aren't rushing to support mayoral challenger Maura Hennigan.*

Since Menino's in his 12th year as mayor, it stands to reason that establishment figures like these — whatever their gender — are publicly supporting his candidacy. And, of course, Women for Menino may not prevent Hennigan from garnering support among less-connected female voters. Still, considering the challenge Hennigan has ahead of her, a little more sisterhood would certainly help her cause.

— Adam Reilly

BAD TO THE BONE

Truly wicked pissah at MIT

It's Dr. Evil. *I didn't spend six years in Evil Medical School to be called "mister," thank you very much.*

— Dr. Evil,
Austin Powers: International Man of Mystery

At 11 a.m. last Sunday, as millions entered churches to pray for the soul of Pope John Paul II, I ventured instead to the Massachusetts Institute of Technology to spend six hours studying the ways of evil. A symposium moderated by artist, writer, and MIT alum Ross Cisneros, "Regarding Evil" gathered scholars, theorists, musicians, and a satanic priest to confront the "elusive and immeasurable subject of evil, its transpolitical behaviors, charismatic aesthetic, and viral dispersement in the vast enterprise of simulation, symbolic power, and catastrophe." It sounded like tons of fun.

For the record, Cisneros told the almost-full auditorium, "I am not in praise of evil." His audience didn't look particularly iniquitous, either. In addition to the gathered academics, however, Cisneros had invited Charles Manson to participate. Alas, Manson was indisposed. But in response to Cisneros's letter requesting his thoughts on evil, Manson sent a missive of his own. "You're no faker," Cisneros read from the scrawled note. "A cat, a rat, big brain, little brain. It was a big ship. And, if your friend sank the *Titanic*, well, let's see. They will shut you out if you get close, but you don't want to play dumb. Ching a ling a bling blong." The students took notes.

The more coherent presenters approached the pervasive problem of evil in unorthodox and illuminating ways. Artist Julian Laverdiere, who helped conceive the World Trade Center "Towers of Light" tribute, described seeing his studio on the 91st floor of Tower One obliterated, and, later, watching his commemorative project being co-opted as political propaganda (appearing on right-wing pamphlets and collectible hunting knives). In a talk called "Evil's Political Habitats," Hobart-William Smith poli-sci professor Jodi Dean dissected evil's presence in presidential speeches, noting that in the speeches of George W. Bush, evil flourishes as an abstract force that must be opposed in concrete terms. Ronald Jones, a professor at Konstfack University College of Arts, Crafts, and Design, in Stockholm, talked about the intersection of art and evil — like the Nazi crematoriums that were surrounded by peaceful gardens so as to avoid causing "unnecessary alarm" in the victims for whom they provided a last earthly glimpse. Or the "psychotechnic torture" employed by anarchists in the Spanish Civil War, where prison cells were spangled with wild colors, strange shapes, and shifting light in order to make their inhabitants confused and distressed.

The star of this show, though, was Boyd Rice, industrial-music maven, media provocateur, and dabbler in fascism and satanism. He entered to a cacophonous soundtrack: loud, thrumming, sulphurous drones evocative of subterranean insect swarms or menacing drums rumbling in the distance. *This is what hell sounds like*, I thought. Standing in a severe black shirt, eyes hidden behind obsidian shades, he gripped the podium and screamed over the din: "Do you want total war? Turn man into beast once more? Do you want to rise and kill? To show the world an iron will? Do you want total war? Yes you want total war!" The audience sat in stunned silence.

Sitting down afterward, indulging in a nostril of snuff, Rice discussed his attraction to Anton LaVey, the late high priest of the Church of Satan (satanism is a remedy to a "world corrupted by Judeo-Christian values," of course); the skinned sheep's head he presented to then–first lady Betty Ford (the Secret Service was not amused); and his buddy Charlie Manson's wicked sense of humor ("If he ever got out, he could do stand-up"). After he was joined by the rest of the panel, a discussion ensued about Abraxas, the gnostic deity who incorporated good and evil. About the weird propensity for failed artists — Manson, Hitler — to become bloodthirsty monsters. About whether the fireballs of 9/11 could be viewed as performance art. (Answer: definitely not. But if the planes had flown *between* the towers, *that* would've been art.)

The day, which by now was severely behind schedule, closed with a screening of Matthew Barney's *De Lama Lamina*, whose precise relation to evil I could not immediately discern. At any rate, I had to leave halfway through, since I was having friends over to watch the Red Sox take on the Yankees. To stare evil in the face, in other words. Evil won, 9-2.

— **Mike Miliard**

FAITH-BASED ORGANIZATIONS

Romney's $20 million inaction

Despite his claimed support and enthusiasm for George W. Bush's promotion of faith-based initiatives, Governor Mitt Romney continues to do little to help the state's religious organizations get the federal grant money available through that program. As previously reported in the *Phoenix* (see "Not Keeping the Faith," News and Features, September 17, 2004), Massachusetts is one of a dwindling number of states — fewer than 20 — without a state liaison office to help faith-based organizations (FBOs) find and obtain these grants.

Thanks to Romney's inaction, the state is missing out on millions of dollars every year — and the services they would bring. We now have a rough price tag on what it's costing us: at least $20 million a year, and growing.

A newly released White House survey of federal grants to FBOs reveals that in the 2004 fiscal year, Massachusetts received just under $21 million of the $2 billion total. That's barely one percent, or less than half of what the state would expect on a per capita basis. In fact, the $21 million figure is misleadingly high — a third of it represents a single grant that came about thanks to help from *outside* the state.

That $7.3 million grant from Housing and Urban Development (HUD) will help the Sisters of St. Joseph of Springfield build a much-needed 50-unit, low-income senior-housing development in Holyoke. That's a win-win step toward addressing a serious statewide problem, but Romney's administration did nothing to help make it happen — even though 23 percent of all HUD competitive grants now go to FBOs. The Sisters first learned about the possibility of a HUD grant from Mercy Housing, a Colorado-based FBO. "I wouldn't have thought to do that [apply to HUD]," says Sister Patricia McDonnell. "We thought cities and towns get that money."

Mercy then referred McDonnell's group to an Atlanta-based consulting company that helped with the onerous grant-writing process, for a fee — assistance other states provide through their liaison office, along with listings of available grants and other information. "That would be wonderful," McDonnell says. "We had no idea how involved a HUD application process is."

Although first-time applicants rarely win these grants, the Sisters actually received more than the $5 million they asked for: $6.3 million for construction and $1 million a year for five years in rent subsidies. They are now seeking supplemental funding to reach the roughly $9 million project cost. Construction may begin this fall. Eventually, 50 low-income seniors will have new, "program-enriched" low-income housing — at no cost to the state. When that day comes, those 50 seniors can be thankful that the Sisters of St. Joseph didn't wait for the Romney administration to help them.

— **David S. Bernstein**

REVEREND BILLY PHOTO BY CAMILLE DODERO, NAZI ILLUSTRATION BY SCOTT GETCHELL, ROMNEY PHOTO-ILLUSTRATION BY CHRYSTIE TAYLOR, PHOTO BY RICHARD McCAFFREY

ANNALS OF FREE TRADE

Reverend Billy descends on Starbucks

CAPITALISM, BE HEALED! *Reverend Billy and his followers consider Starbucks, Borders, and H&M little shops of horrors.*

"Transnational capital is vortexing all around us!" wailed Reverend Billy at the Old South Meeting House this past Sunday night, referring to the Borders Books, McDonald's, Barnes & Noble, Wendy's, and H&M down the block. As the chief minister of the Church of Stop Shopping, the bleached-blond reverend is particularly sensitive to chains, especially those flanking the historic site where the Sons of Liberty once got fired up before dumping teabags in the Boston Harbor. He had come there with the 25-piece Stop Shopping Gospel Choir to perform *Who Will Survive the Shopocalypse?*

Reverend Billy is the anti-consumerist persona of Brooklyn resident Bill Talen, a fiftysomething performance artist/activist/actor/agitator whose anti-corporate-missionary alter ego is best known for proselytizing against Wal-Mart, the Disney Store, and Starbucks. Talen has particular ire for Starbucks, two of which are within sight, because he believes the Seattle-based gourmet-coffee chain appropriated the "rebellious atmosphere" of 1950s- and '60s-era coffeehouses. And so he shows up regularly at Starbucks, in priestly garb, to execute Lord-summoning cash-register exorcisms that have not only gotten him arrested "between 30 and 50 times," but caused Starbucks to file an injunction prohibiting him from coming within 750 feet of a retail location in California. Last November, he also spent three days in a Los Angeles jail for disrupting the flow of commerce.

The Rev came to Boston this past weekend, where he planned to hit at least one Starbucks during his visit. But since he didn't want to get arrested and miss his Sunday-evening show, there would be no sermons at the front counter, nothing that would land him in the back of a police car. Instead, choir volunteers would perform semi-disruptive skits inside the Starbucks, while Talen meandered around the store in a brown trench coat, hair tucked under a wide-brimmed hat. And so, at 5:20 p.m. this past Sunday, 15 or so choir members dug into trash to find discarded Starbucks cups to use as props, quietly filed into the School Street location, and plopped down at different tables.

In the back of the café, two of Talen's actresses fell into a skit called "Sponsored Love," which had them loudly professing their undying love — "sponsored by Coca-Cola." But since they were at the back of the store, it was difficult to hear what was happening. Eventually, one ran out onto the street, open-mouthed kissing another choir member.

Behind the counter, three baristas watched confusedly.

Then it was Monica Hunken's turn. A cute blond soprano, she was seated right in front of the register. So when she started arguing with another actress about who loves Starbucks more, the scene quickly became the focal point.

Meanwhile, Talen mingled with the actual customers. "What's going on?" he asked an unsuspecting woman trying to secure a seat amid the chaos. She shrugged. "She loves Starbucks more than her friend, whereas her friend only has a passing interest?" He'd clearly seen the script. "Is that what's happening?"

The woman lit up like she'd been handed front-row tickets to a boxing match. "Yeah! I think so."

By now, Hunken was shouting. "This is me!" she hollered, pointing at the green Starbucks icon on her paper cup. "I am the Starbucks mermaid! But she doesn't have any nipples!" She inspected the logo. "What happened to her nipples? They stole her nipples!"

Nipple talk is where the baristas finally drew the line. Two aproned clerks bolted out from behind the espresso brownies and peanut-butter stacks, waving their arms like airplane controllers. "We have just called the cops," said one. "Please, they *are* coming, so you better leave."

"Get Billy out of here," whispered Savitri Durkee, Talen's wife and Church of Stop Shopping director, who'd been perusing a pile of employment applications on a table. Talen quietly slipped out the side door.

"You can't muzzle the Starbucks mermaid!" yelled Hunken. Her passing-interest-in-Starbucks companion forcibly escorted her out. And with that, the action was over.

As the crew crossed the Freedom Trail back to the Old South Meeting House, Richard Sandler, director of *The Gods of Times Square* (1999), who had just shot the whole incident, sighed. "That was *so* Boston," he scoffed. "This is such a yuppie town." Asked to elaborate, he smirked, "The staff was so polite. They waited and waited, just hoping that it'd go away. In New York, the Starbucks employees are *way* onto Reverend Billy — the cops come in seconds." Apparently so: a few years ago, Starbucks circulated a cautionary memo to its New York employees, titled "What Should I Do if Reverend Billy Is in my Store?", a heading Talen later appropriated as the title of his book.

Obviously, that memo never made it to Boston.

— **Camille Dodero**

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TIGER ARMY
THE UNSEEN • LOST CITY ANGELS
TUESDAY, APRIL 26 • 6:00PM DOORS • 7:00PM SHOW • ALL AGES
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FEAR BEFORE THE MARCH OF FLAMES
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ARMOR FOR SLEEP • HELLOGOODBYE
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Phoenix FLASHBACKS

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Will Spitz.*

Chain reaction

5 ***years ago:***
April 7, 2000

Robert Nadeau checked out the Cheesecake Factory in Newton.

"Foodwise, California barely exists for us. But the success of the Cheesecake Factory — a 34-unit chain that began as a Beverly Hills bakery — raises some questions about whether we Bostonians are changing our parochial ways. It's one thing to have a Disney Store in Quincy Market, a place some Bostonians never visit. It's quite another to have the Cheesecake Factory lining 'em up in two of our leading suburban malls. Two perfectly good local-style Italian restaurants have gone south in the Atrium alone, and here is this rather nondescript family-oriented chain doing just fine."

Expression lesson

10 ***years ago:***
April 7, 1995

Students wear White Zombie T-shirts on Andover High school grounds at their peril, Yvonne Nicoletti told Tim Sandler.

"Compared to other shirts commonly seen at Andover — SILLY FAGGOT, DICKS ARE FOR CHICKS, to name one — it seemed harmless enough. Nevertheless, on that day last October, the caricature of a large-breasted, albeit clothed, woman on [Nicoletti's] shirt was enough to set off the assistant principal.

" 'She looked at my shirt and said, "Your dress is inappropriate," ' Nicoletti recalls. When Nicoletti asked what was wrong with the shirt, the administrator told her it was 'obscene' and 'inappropriate for school.'

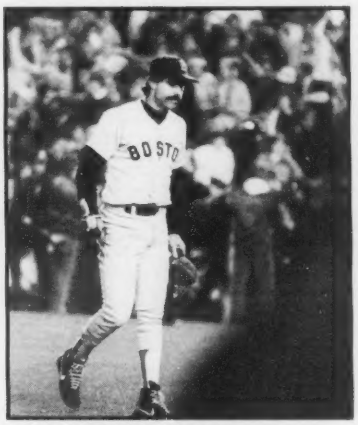
"Nicoletti, who had organized the school's first feminist group, considered the assistant principal's statements a slight to the female form. 'I said, "Well, are my breasts obscene too?" She didn't answer me, but she was adamant about me going home and changing my clothes.'

"What followed resulted in Nicoletti's arrest and suspension. And it's now part of a growing number of cases in which school administrators, in the name of restoring classroom control, are restricting students' First Amendment right to free expression."

Democratic doldrums

15 ***years ago:***
April 6, 1990

Jon Keller compared the decline of the Democratic Party to game six of the 1986 World Series.



PSYCHIC TRAUMA: *like the Red Sox, the Democrats were haunted by a catastrophic loss.*

"Just as the Red Sox (not to mention their fans) still suffer psychically from that catastrophe, so too does the Democratic establishment labor under the emotional burden of Dukakis's error-ridden presidential campaign, the economic collapse, the exposure of the party leadership's clay feet, and the rise of belligerent anti-tax sentiment. Their timing is off, their judgment suspect. They swing at bad pitches and pick unnecessary fights. They flail when the situation calls for finesse, square to bunt when extra bases are needed. You get that way when everything you once took for granted — your political invincibility, the merit of your guiding principles, and the permanence of the bond between you and the electorate — is in dispute."

Crusading ex-cop

20 ***years ago:***
April 9, 1985

Gregory Gagnon reported on former police officer Frank Turano's battle against income taxes.

"Throughout, Turano's contention has been that 'wages are property and as such are sources of income, not income themselves.' Further, he maintains, 'labor is property — you're giving it to your boss in exchange for a salary. There's no profit involved. You're making an even exchange. If there's no profit involved, there's no gain and therefore no income involved....'

"Turano claims no party affiliation and refers to himself as a 'Constitutionalist.' As such, he opposes income tax as legally unjustifiable."

REALITY CHECK

by David Sipress

"The culture war is *too* a real war."

Theory in practice

25 ***years ago:***
April 8, 1980

Boston University philosophy professor Gary Orgel explained the role of medical ethics to D.C. Denison.

" 'All at once,' [Orgel said,] 'it seems that certain very serious medical problems — abortion, right to die, etc. — arose, problems that religion couldn't answer and lawyers couldn't resolve. As it turns out, many of these issues, like abortion, were clearly in the philosophers' province, since they involved ethical and metaphysical questions, such as, what is a person? These questions are also, of course, in the province of theology, but the American populace by and large no longer looks to theologians for the answer to these questions. And when they looked instead to the courts and lawyers, the answers were problematical. This is where the philosophers came in.' "

Government spies

30 ***years ago:***
April 8, 1975

Dave O'Brian talked with Norman Morris Oliver, then the Socialist Workers Party candidate for mayor, about his FBI file.

"The evidence presented here indicates that mere membership in a perfectly legal political party engaged in perfectly legal activities is all that is necessary for the FBI to keep a detailed intelligence file on a citizen. Perhaps not surprising news, in view of the things we've been finding out lately about our government's many clandestine activities, but unnerving nonetheless. 'It's totally undemocratic,' Oliver said, 'to be spying on people simply because they're fighting for social change.'

"Indeed, the file itself (what remains uncensored) appears to give Oliver a clean bill of health. Credit and arrest checks were negative,' it advises us.

" 'It's a totally worthless effort,' said Oliver. 'The FBI has spent 38 years investigating the SWP and has not come up with one criminal activity — because we don't carry out any criminal activity.' "

Close to you

35 ***years ago:***
April 1, 1970

Howard Husock was moved by James Taylor's performance at a Boston University gym.

"The concert ended after a few encores and most people got up to leave just like there'd been a basketball game in that gym. I told the girl with me that I'd like to talk to James, but that there was really nothing I could say without feeling foolish, only that I felt very close to him — which wouldn't constitute much of an interview. 'But you can't really know what he's talking about,' she said. 'It's his life, he's telling you his life, you can't know exactly what he means.' 'But I'm close,' I said, 'close enough to cry.' "

Where are they now?

Robert Nadeau is a contributing writer for the *Boston Phoenix*. Tim Sandler is a producer for NBC's *Dateline*. Jon Keller is a political analyst for WLVI-TV. D.C. Denison is technology editor for the *Boston Globe*. The late David O'Brian was a features writer for the *San Jose Mercury News*. Howard Husock is director of the Case Studies Program at the Kennedy School of Government.

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Tom is From Mars, Christine is From Venus

Dating dilemmas discussed from both planets' perspectives...

Should one approach a complete stranger?

Tom: Yes. If she's hot. I've done it under the influence of alcohol and I've had some success. *(TRANSLATION: I have social anxiety which leads me to consume alcohol in order to achieve an altered state of mind in which anyone looks attractive and I am bold and confident.)*

Christine: Maybe. If you have an obvious and almost tangible, comic, bathpic love connection across the room. *(TRANSLATION: I am also insecure and spend far too much time in New Age shops, buying books from presses that go under after two months of business.)*

Read the full Tom & Christine column in Phoenix People

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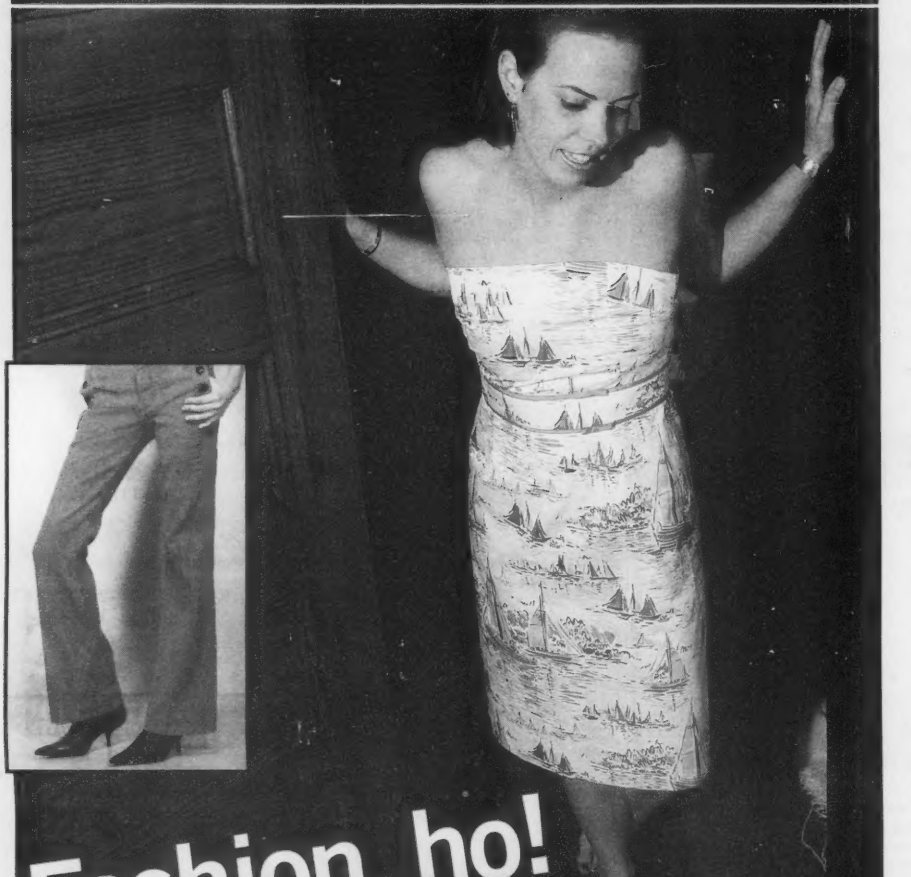

Fashion, ho!

The nautical look sails into spring

AVAST, YE SCURVY dogs, and starboard off the port bow! Hoist the mainsails and anchors away. Or, well, whatever. Enough of that. New England has long been associated with its proximity to the dark, choppy Atlantic, its quaint fishing villages, its ruddy-nosed, sun-dried old sailors with their big yellow boots and slickers. But the rest of the country has underestimated us. That's not all we have, no sir-ee. There are horizontal stripes, polo shirts, and boat shoes, not to mention navy blue in almost grotesque abundance. These things suit us, they make us happy, and darn it, we make them look good.

Well, suddenly so does everyone else, because the maritime look is tearing up the Eastern Seaboard. Goodbye, miniskirts; hello, sailor pants. So long, faux furs; ahoy, canvas belts. And while we don't recommend chucking those stilettos just yet (legs are always in fashion), you should think about re-spiraling the laces on those docksides of yours. It's time to set sail for the world of spring fashion. Check out the trendy booty.

Jasmine Sola knows that every good sailor needs her stripes. Its **keyhole tube top** ($28) fits the bill, available in black and white and classic navy and white. Match it with the **Sanctuary button-front white capris** ($98), or with a pair of **Citizens of Humanity wide-leg red sailor pants** ($196) from **Nordstrom**, and you've got your sea legs. **J. Crew** has gone all out with its watercolor bateau print, offering an adorable **strapless cotton dress** ($148) that's perfect for a seaside picnic. And a day on the yacht calls for **Nanette Lepore's navy-and-white embroidered suit jacket** ($360), **matching skirt** ($210), and **navy silk cami with white stitching** ($195), all at **Wish**.

Where to get it:

- Helmut Lang, www.helmutlang.com.
- J. Crew, various locations; www.jcrew.com.
- J. McLaughlin, 34 Charles Street, Boston, (617) 228-4195.
- Jasmine Sola, 344 Newbury Street, Boston, (617) 867-4636; 37A Brattle Street, Cambridge, (617) 354-6043; www.jasminesola.com.
- L.L. Bean, various locations; www.llbean.com.
- Nordstrom, various locations; www.nordstrom.com.
- Wish, 49 Charles Street, Boston, (617) 227-4441.

But what's the ocean if you can't go swimming? Try on a red, white, and blue **anchor-print bikini** ($9.90 each piece) at **H&M**. And a red-and-white **lobster-print Shoshanna bikini** ($55/top; $65/bottom) is available at Wish.

Accessories-wise, there's much to be done here. **J. McLaughlin** has a wide selection of **colorful canvas belts** ($32) printed with everything from beach chairs and umbrellas to crabs, whales, and swordfish. **L.L. Bean** has been making **Boat and Tote bags** ($12) for ages, and they're finally getting some of the spotlight. They come in nautical stripes, multicolor, or any combination you damn well please. **Helmut Lang** makes a **red double-rope bracelet** ($90), as well as **rope-front wedge shoes** ($290) in royal-blue and yellow suede, and Jasmine Sola carries a pair of **Rebels seersucker moccasins** ($59).

Now we can all breathe a salty sigh of relief. We've finally been granted a warm-weather trend that's not only comfortable and low-key, but also mighty sexy. After all, you don't always need micro-mini skirts and five-inch heels to make your scuttlebutt look hot.

— Nina Schwartz

MAIN PHOTO BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

THIS WEEK'S WANING moon comes with an eclipse, which won't be visible in our part of North America. Still, it should wreak merry havoc with Cancer, Libra, and Capricorn, who might be having "female troubles" (interpret as you will). If you've been feeling like there hasn't been enough time to do things right, Friday is the day to make it all happen. Those who are sneaking out of work on Thursday should be sneaky indeed — the dark-of-the-moon phase favors the clandestine, not the desperate.

Thursday, April 7
Dark of the moon in Aries. Slow down, and beware folks who tell you to speed up right now. This is the accident-prone time of the month, so take your time traveling, cooking over an open flame, or working with hot metal. Fire-sign people are particularly susceptible to being "guilted" into hastiness. Aries could have clarity on a personality situation, but you may conclude you just don't care. Libra looks to stir up drama and then sell tickets. VOC until 7:28 a.m.

Friday, April 8
New moon in Aries; partial solar eclipse (which we're too far north to see). Friday brings fresh starts for all, so think about approaching a project from a new direction, using fewer steps, or trying new people. Aries is in the mood for something new, too — clothes? Food? Friends? Cancer and Capricorn may choose not to oil their own squeaky wheel — the better for all to hear.

Saturday, April 9
Waxing moon in Aries until 11:50 a.m.; then waxing moon in Taurus. Excellent weekend for shopping, particularly for items for the home that are more elegant or stylish than your usual stuff. Aries is charming but unavailable, while Taurus is everywhere at once (and craving new tunes). Leo may come in with a purr, but go out with a roar.

Sunday, April 10
Waxing moon in Taurus. Another excellent day for finding bargains or buying shirts with interesting necklines. (Remember, those faux-Elizabethan ruffles mean you have to be a very tidy eater!) Stubbornness afflicts Virgo, and Taurus is not someone to argue with today (wait until Thursday). Scorpio needs to listen more carefully (and then dismiss — but charmingly, oh so charmingly).

Monday, April 11
Waxing moon in Taurus/Gemini. An all-day void-of-course moon means people seem more certain than they are, and are actually open to negotiation as long as certain protocols are followed ("I think you're absolutely right," you can say, and then go on to contradict). Taurians may think they're in a hardware store and find out it's a china shop. Gemini could have too many choices — if so, wait until this evening to select one. VOC 1:37 a.m. to 6:55 p.m.

Tuesday, April 12
Waxing moon in Gemini; Mercury moves direct. The next few weeks are your opportunity to repair misunderstandings that happened around the equinox. That grinding sound you hear could be your own teeth, particularly for Virgo and Pisces, who could be impatient with others' vulnerabilities. Gemini, we love you, don't ever change; but don't expect us to keep up. Aquarius, you're not being rude, just direct. So go ahead and ask.

Wednesday, April 13
Waxing moon in Gemini. Good day for making requests, writing, or purchasing items that help you do those activities (new stationery or a PDA). Romance is strongly favored for Gemini males, particularly with others heavy with fire or air. Sagittarius, you may not be hearing what you want to hear. Are you asking the right people? Libra, feeling scattered is normal; Aries and Leo, being inconsistent is normal. ■

KEY TO MOON SIGNS

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can. But it's great for brainstorming.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

Symboline Dai can be reached at sally@moonsigns.net.

The latest spate of awful scary movies has left me trapped in a Sisyphean cycle of excitement and disappointment

The horror

BY ALAN OLIFSON

IT PROBABLY started with my mom — a woman whose idea of a good time is curling up on the couch with a Stephen King book. When I was 11, she took me to see *An American Werewolf in London*. When I was 12, she suggested I read *The Exorcist*. That same year, she gave me her copy of *The Keep* — a book about Nazis being killed by a vampire in the remote hills of Transylvania, where it left their "bloodless and mutilated corpses behind to terrify its future victims."

I guess she never heard of *Goodnight Moon*.

So my mom made me a horror junkie, a fan of all things macabre: cemeteries, Edgar Allan Poe, and, of course, scary movies.

You would think, then, that I'd be excited for the upcoming release of *The Amityville Horror*.

And I am.

But I know it's only going to end in heartache. These days, it always does.

The original *Amityville Horror* is near and dear to my cold, black heart. It was the first movie that scared the absolute living bejesus out of me (and also the first time I realized I had a bejesus *in* me). My aunt took my sister and me to see it when I was 10 — questionable judgment apparently being a family trait. In my aunt's defense, I chose the movie. In my defense, I was 10. I also would have chosen to eat Cap'n Crunch all day, not go to school, and never take a shower. So, anyway, I loved the movie — and for five years afterwards, I refused to go into my walk-in closet without using a chair to prop the door open.

From there, I reveled in the golden age of slasher films. My early adolescence saw the release of titles like *Halloween*, *Terror Train*, and *Motel Hell* (an oft-overlooked classic involving a roadside motel selling the beef jerky harvested from a gar`·n of de-larynxed people buried up to their necks with sacks over their heads — a practice that might actually pass current USDA regulations, if what people are finding in Wendy's chili these days is any indication). I once spent an entire Saturday watching *Friday the 13th* parts one and two on video, then rushing to the theater to see part three … in 3D, no less.

I'd be lying if I said this obsession were normal for kids my age. I certainly caught my share of flak for preferring movies like *The Fog* (about a town suffering the expected ramifications for being built on the remains of an old leper colony) to Bo Derek in *10* — a movie about a model running around in an alarmingly non-waterproof bathing suit. But to be fair, at eight years old, seeing a naked supermodel or a bunch of zombie lepers would've probably ended the same way for me: with a lot of crying, confusion, and wet pants.

Although slasher flicks began to lose their charm as I grew older, my love for the horror genre as a whole has remained. But it has been pushed to its limits, this year in particular.

The latest spate of unforgivably awful horror movies, from *White Noise* to *The Ring Two*, has left me trapped in a Sisyphean cycle of excitement and disappointment. The previews get me every time. With no need for pesky explanations, internal logic, or good acting, movie trailers are the perfect vehicle for terror: just quick cuts of dark woods, creepy children, and — my personal favorite — people crawling around on a wall like insects. Throw in some music, a few choice snippets of dialogue, preferably whispered, like, "You've let the dead back in," and I'm hooked every time. Toss in the phrase "Based on a true story" or, even better, "Based on true events," and I almost wet myself. When the preview ends I turn to my girlfriend, all smiles and excitement. As a social worker, she knows that look well. It's the look of a person hoping against hope that this time, things will be different. She gazes at me patiently, shakes her head, and says, "You're on your own."

When the movie comes out, the bad reviews inevitably pour in — at which point I sink into the denial of an abused spouse:

"A sloppy, poorly executed mess of a film confusing horror with child endangerment." *Oh, they just don't understand him.*

"As inherently unthrilling, incoherent, and unsatisfying as scrambled porn …" *But they don't know him like I do.*

And so I run back to the waiting arms of inevitable disappointment and head to the theater. By the time the movie is over, I am angry and hurt, and I have half a box of Milk Duds lodged in my teeth.

After *The Ring Two*, I swore I'd be fooled no more. That was it. Time to move on. Then I saw the *Amityville Horror* poster. Damn it.

As I said, my aunt took my sister and me to the original. As a responsible adult, she had serious reservations, but I promised her I could handle it. I remember the opening credits rolling. It was dark. It was raining. Lighting revealed the now infamous visage of the house, its eye-like second-story windows glaring down at the audience. Then the kids started singing. Those friggin' choir kids. I turned to my aunt and announced, "I'd like to go now." She was three tickets, two tubs of popcorn, and a box of Milk Duds into this thing. "Don't worry, it'll be okay," she said.

I've been haunted ever since — haunted by bad horror movies. So now, 25 years later, I will go to see *The Amityville Horror* again. And I hope against hope that it reunites me with my inner bejesus. That I'll get to see him come out and do his little dance of terror one more time. And then maybe, just maybe, this time everything really *will* be okay. ■

Want to scare the bejesus out of Alan Olifson? Find him at www.olifson.com.

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[Straight Dope]

BY CECIL ADAMS

Is it possible to be dyslexic in Chinese? Surely someone with dyslexia wouldn't be likely to misconstrue a word's meaning if that word were represented as a distinctive symbol as in Chinese, right? I mean, if you were to show a dyslexic a picture of a house, that person would still easily recognize it, even though he might have trouble deciphering the written word. Or am I totally in the dark about dyslexia?

Rudy
Vallejo, California

P.S.: Is it true that the order of letters in a word is unimportant in reading, aside from the placement of the first and last letter? I have tried this and it seems pretty plausible.

One thing at a time, bud. Your postscript refers to a bit of e-mail lore making the following contention: "Aoccdrnig to rscheearch at Cmabrigde Uinervtisy, it deosn't mttaer in waht oredr the ltteers in a wrod are, the olny iprmoetnt tihng is taht the frist and lsat ltteer be at the rghit pclae. The rset can be a toatl mses and you can sitll raed it wouthit porbelm." This gave rise to a lively Internet debate, the upshot of which was that *a)* the poeple at Cmabrigde had nveer haerd of tihs, and *b)* the scrambling has to be done carefully if the text is to remain intelligible. To which I might add *c)* none of this has jack to do with dyslexia — the fact that a normal reader can decode scrambled words tells you nothing about what a dyslexic would make of them.

Okay, back to business. Your letter betrays a common misconception about dyslexia, namely that it boils down to scrambling letters. This leads some to reason: Chinese has no letters (one ideogram = one syllable = one concept); therefore, you can't be dyslexic in Chinese, right? No such luck. While it's true that letter reversal is common in English-speaking dyslexics, the term refers to any reading disability, and the Chinese have their share of folks who struggle to make sense of the written word. However, they seem to have fewer of them than we Anglophones. Some say 15 percent of English speakers are dyslexic, whereas only seven percent of Chinese speakers are. Why the difference? Not clear, but there are two schools of thought. School #1: it's because English dyslexia is totally different from Chinese dyslexia. School #2: it's because the two are the same.

For years the latter viewpoint had the upper hand. But last September a team of researchers led by Li Hai Tan published a paper in *Nature* saying: not so fast. Tan and friends performed brain scans of Chinese readers, both normal and dyslexic, who were taking reading tests. They found that normal Chinese show increased activity in the brain's left-middle frontal gyrus, thought to specialize in remembering visual patterns (*e.g.*, the thousands of Chinese characters), whereas Chinese dyslexics show less activity there. By contrast, readers of English show high activity in a different cranial district called the left temporoparietal regions, whereas English-speaking dyslexics show less.

The shrewd will now think: jeez, sounds like you could be dyslexic in one language but not the other. Exactly. Commenting on Tan's work in the *Guardian*, British neuroscientists Brian Butterworth and Joey Tang point to the case of Alan, who has English parents but was raised in Japan. Alan is severely dyslexic in English but has no problems reading Japanese. Naturally, say Butterworth and Tang. They think dyslexia is the same for everyone, and affects "phonemic analysis" — the ability to convert letters into sounds, which the reader then assembles into syllables, words, sentences, etc. Alan's problem presumably is that he's lousy at phonemic analysis but okay at the skills needed to decode Japanese. (Japanese, so we're clear, uses various scripts in addition to Chinese pictograms but still basically matches one symbol to one syllable.) Butterworth and Tang suggest that the dyslexia-equals-sucks-at-phonemic-analysis theory also explains why there are fewer Chinese dyslexics: phonemic analysis is an extra step for which Chinese readers have less need.

Butterworth and Tang concede that Tan's finding undercuts that idea — Chinese dyslexics seem to have a problem in an entirely different part of the brain from dyslexic readers of English. You may say: so what? Here's so what. Given what we know about the brain (not much), anything that helps us get a handle on its inner workings has gttoa hlep. ■

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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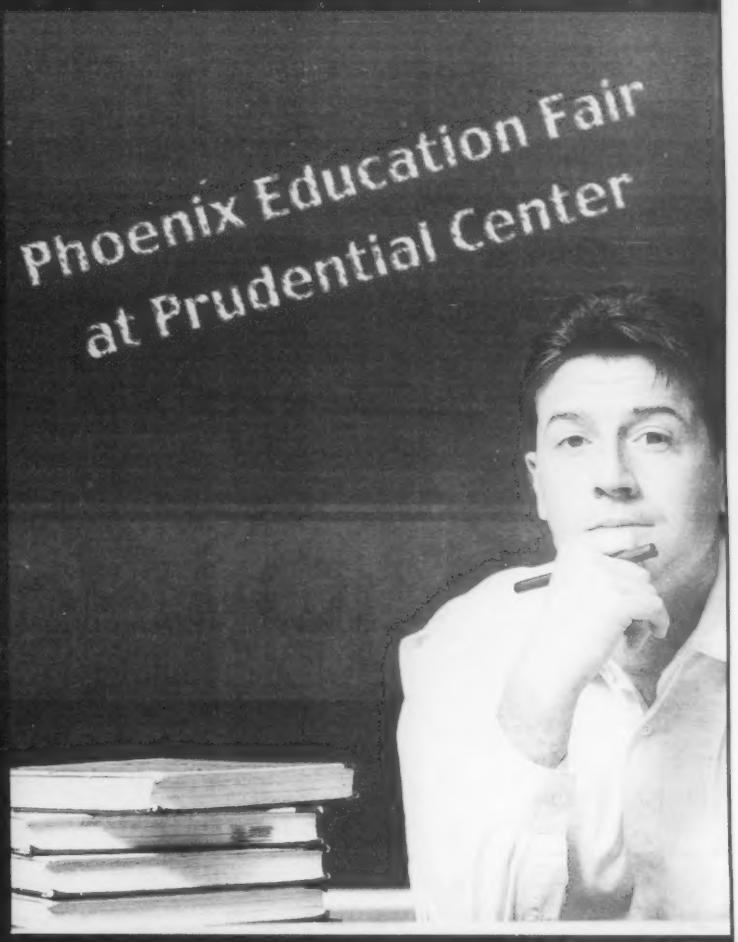

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As multinational corporations seek control of New England's public water supply, the next environmental battleground could be your kitchen sink

The coming water wars

BY DEIRDRE FULTON

GET READY FOR the next big environmental battles — let's call them water wars — as multinational corporations seek control of New England's public water supply, bottled-water sales soar, water pollution worsens, and cities and towns struggle to pay for much-needed improvements to water pipes and sewage systems. Looking around at April's shower-soggy ground, it might be hard to believe that one of our most basic human needs is becoming a scarce commodity, something to be bought and sold on the open market. Sure, there are water shortages in the American West. And it's terrible that corrupt governments are allowing private corporations to profit from water crises in, say, South America. But these things couldn't happen here, right?

Well, maybe not in the same way, but that doesn't mean we're home free. In progressive communities, water pollution and water conservation have been on the radar at least since the late 1960s. Now, activists say, new water-related concerns — namely, water privatization, the effects of the bottled-water industry, and a pending decline in water levels and purity — are starting to emerge, which require new strategies.

Tackling water issues presents a terrific opportunity for grassroots activism, organizers say, because each town or city has its own local concerns — political, geographic, and historical.

Take, for example, Lee — a town of about 6000 in Western Massachusetts. Last year, Concerned Citizens of Lee united to beat back an attempt by the North American arm of French multinational company Veolia Water to take over the municipal wastewater and water-treatment facilities.

Or how about the couple dozen environmental activists who gathered at Worcester's Clark University on a Saturday in March, for the first of what organizers hope will be an annual water conference? They came from Massachusetts, New Hampshire, and Washington, DC, and there wasn't a water bottle in sight. On view instead was a growing network of water warriors.

SOURCE: MASSACHUSETTS GLOBAL ACTION

A GROWING TORRENT: *23 Bay State communities already have privatized water-delivery systems, only a few of which are long-standing arrangements.*

David and Goliath

"Some things should never be commodified," says Jonathan Leavitt, the organizing director for Massachusetts Global Action, which battles corporate globalization and coordinated the water conference at Clark. "High on that list are things that essentially we need to live." With water, he explains, "you don't have an option — it's not a luxury."

Yet water commodification seems to be well under way — in places as far away as India and as close by as Holyoke and Lynn. In 2001, the latest year for which privatization statistics are available, water and wastewater privatization shot up 13 percent nationwide, after a huge 84 percent jump through the 1990s. Of the 80,000 local government entities in the country, 1300 have privatized wastewater and 1100 have privatized water services. And "it's been trending up," says privatization expert Geoffrey Segal, of the Reason Public Policy Institute, a Los Angeles nonpartisan think tank that promotes economic choice and competition.

Improvements to (or construction of) water- and sewage-treatment systems can be prohibitively expensive — all the more so in the face of declining federal and state financial assistance over the past five years.

It's under these strained circumstances that huge, international corporations (primarily with European roots) come into the picture. They offer to lift the burden of providing water or wastewater services from the shoulders of municipal governments, in return for long-term, multi-million-dollar contracts — and the wherewithal to charge water consumers higher prices than they currently pay.

Put aside for a moment the question of whether any of us feels comfortable entrusting our local town aldermen or city councilors with crafting a big-money international trade contract. Here's what activists say is the real problem: would we rather leave control of our water services in the hands of elected officials, or in the pockets of business executives who've already moved on to the next town to drum up more contracts?

It's not necessarily that privatization is bad (though many activists think it is), says civil- and environmental-engineering professor Paul Kirshen, who teaches in Tufts University's water-management program. "It's just one of the many management techniques that has to be properly applied and supervised to respond to our global water crisis," he says. "But so far, there are very few cases where that's been successful."

Municipal officials in Holyoke hope their experiment in water management might be one of the exceptions. Aquarion Water Company, a Bridgeport, Connecticut–based British subsidiary, came knocking in the city of about 40,000 last year. In November, Aquarion came close to closing a 20-year contract with the city — one that Holyoke mayor Michael Sullivan, some members of the city council, and the Department of Public Works support. The 700-page deal, which activists have succeeded in holding up, would give Aquarion $24 million to design, build, and operate Holyoke's sewage-treatment system, and to remove and revamp the town's combined-sewer-overflow (CSO) system.

CSOs are engineered to allow rainwater to drain into sewage tunnels; if those tunnels get too full, they overflow into rivers and oceans. Recognizing the negative environmental impact of such a system, the US Environmental Protection Agency (EPA) has issued CSO-removal mandates, and is threatening steep fines if Holyoke doesn't remove its CSOs by July 1. Obviously, the city is under considerable pressure to approve some version of an infrastructure-improvement project.

(Wastewater treatment might not be as sexy as drinking-water treatment, but it's an integral part of any municipal water system. And, "operating or owning sewage-treatment plants means that a private corporation has a foot in the door," points out Ruth Caplan, of the Water Allies Network and the progressive organization Alliance for Democracy, "making it easier to position themselves to operate the whole system.")

Community activists, incensed that they were being left out of the process, aggressively sought a chance to provide input. Led by the newly created Holyoke Citizens for Open Government (HCOG), they were successful in stretching out the public-comment period and getting the proposed contract posted on the city's Web site. HCOG gathered almost 500 residents at a public meeting in Holyoke High School to discuss the negotiations; last weekend, the group sent out a direct mailing about the proposed contract to all city water consumers.

"Small municipalities are being eaten for lunch by large multinational corporations," says Carolyn Toll Oppenheim, a Holyoke resident who is among HCOG's core leaders. "So the buck has to stop in those little places."

For Oppenheim, this privatization battle is about everything from democratic principles to economics (it's almost certain that rates will rise if the contract is approved). She doesn't have to look further than across the state, to Lynn, for an example of a private contract gone terribly wrong.

In 2000, the city of Lynn was under similar pressure to remove its CSOs (a process called sewer separation). The city entered into a $48 million contract with German subsidiary USFilter — after a bidding process that, along with the contract itself, was severely criticized by the Massachusetts Office of the Inspector General just months later. The project went awry when both parties disagreed about the terms of the contract. Lynn flat-out fired USFilter in March 2004.

"I felt that there were some really misleading representations made about all the cost savings that they were realizing by privatizing it," recalls Janet Werkman, who was first assistant inspector general when the 2001 report was written. "In fact, I didn't see any savings at all."

Worried that her city might repeat Lynn's mistake, Holyoke city councilor Elaine Pluta has been an outspoken opponent of the Aquarion contract. She's also been sharply critical of the bidding process. "They didn't use the right numbers," she says of consultants hired to analyze Aquarion's bid.

This time around, the state inspector general is stepping in early. Last week, IG Gregory Sullivan sounded a warning in a letter to Holyoke's mayor: "It is not our role to assert ourselves into a local public policy debate," the letter read. "[H]owever, as the city contemplates this long-term commitment it would be prudent to ensure that all information relevant to the privatization decision is accurate and complete."

Could all this happen in Boston? Not likely, experts say. The city and surrounding municipalities get their water, their wastewater services, or both from the Massachusetts Water Resources Authority (MWRA) — a giant system that pulls 230 million gallons of water a day from reservoirs in Central Massachusetts. But Ria Convery, MWRA communications director, acknowledges that several years ago, "they came knocking on the door here."

Evidently, when they got no response, they moved on to smaller conquests.

Blue gold

Corporations aren't stopping with your tap water and your toilet. The four biggest water bottlers — Coca-Cola (Dasani), Pepsi (Aquafina), Nestlé (Poland Spring), and Danone (Evian) — are putting down roots in places like Maine, New Hampshire, Wisconsin, California, and Florida. Some draw directly from natural springs; others (like Coke and Pepsi) simply take municipal tap water, add some minerals, and package it. Either way, bottled-water plants are inserting straws into US water sources and sucking hard.

In 2003, bottled-water sales reached $35 billion worldwide — up from just $300 million 30 years ago, and $22 billion five years ago. Sales

of bottled water surpass those of beer, coffee, and milk, and are second only to soda. That, combined with the growing private water-management industry, is why Ruth Caplan (who is based in Washington, DC, and also serves as chair of the Sierra Club's Water Privatization Task Force) often calls water "blue gold," or "the next oil."

"Corporations want to treat water like they would any other resource," Caplan says. "They want to prospect for it, they want to mine it, and they want to sell it to the highest bidder.

"When we begin to sell water in bottles," she continues, "it begins to make people think of water as just another product, as opposed to something that is being held in the public trust."

Perhaps realizing that philosophical arguments won't make much difference to gym-going, convenience-seeking, health-conscious bottled-water drinkers, the Polaris Institute of Canada, an activist resource center, recently released *Inside the Bottle: An Exposé of the Bottled Water Industry*. In the report, the institute presents evidence of both the environmental and the health-related risks posed by bottled water, calling into question whether it's really the better alternative to simple tap water.

Inside the Bottle claims that in the United States, where tap water faces strict EPA regulations, bottled water is subject to less-stringent, and less-frequent, Food and Drug Administration monitoring. (Both the International and the Canadian Bottled Water Associations have responded to the report, insisting that their product is strictly monitored, which has prompted a fevered debate on Polaris's Web site at www.polarisinstitute.org.)

The report also shows that by drinking water out of a plastic bottle (the manufacturing and disposal of which can add to air and water pollution), "you're holding part of the smoking gun that's led you to the bottled water" in the first place, says Karl Flecker, education coordinator for Polaris.

Then there's the matter of personal economy: consumers pay between 240 and *10,000* times more for bottled water than they would by taking a glass from the faucet.

FOUNTAIN OF LIFE: *although water use has declined since the 1980s, systemic water-management problems remain, and that threatens both the quality and the quantity of the wet stuff.*

Even the Massachusetts Department of Environmental Protection (DEP) feels the need to compete with bottled-water mania. "Bottled water may taste better than the water that comes out of your tap," the agency's Web site reads, "but it's a lot more expensive and isn't necessarily 'healthier.'"

Trickling down?

Chugging bottled water may seem particularly unnecessary here in Boston, where no one denies that the drinking water is generally clean, safe, and tasty. But local environmental watchdogs say contamination and conservation are areas that remain relevant, and that more funds are needed to manage both effectively. Without such efforts, we're likely to see a decline in both water quality and water levels.

"There's not nearly enough money going out on the federal level," says Mike Davis of Clean Water Action. "There are definitely some really good people over at [the state DEP] that care about our water, but unfortunately, they don't have enough resources to go out and work with people in these local cities and towns throughout Massachusetts, to protect their drinking water." In fact, DEP's drinking-water budget has been cut 25 percent since 2001.

With more money, the state and its cities and towns could start taking proactive steps toward renovating pipes and storage tanks, and could more effectively test local water supplies for thousands of contaminants. (Right now, federal law regulates about 100 contaminants — a mere drop in the bucket compared with the approximately 75,000 industrial chemicals that could make their way into the water supply but aren't subject to drinking-water tests.)

"Obviously, you can't go out and test for thousands of chemicals because it costs too much money — testing is expensive," Davis explains. "But what you can do is … you can do an inventory of chemicals that are actually used in your water supply, and you can narrow them down and say, 'Okay, what do we really need to work on?'"

According to an EPA report titled *The Drinking Water Infrastructure Needs Study*, as of six years ago, the state's drinking-water system needed a whopping $5.8 billion over the next 20 years — $4 billion to replace aging water mains, $1.3 billion for treatment plants, $460 million for water-storage facilities, and $170 million to develop new water sources — just to maintain then-current standards. At that point, Congress had allocated only $3.6 billion for such efforts *nationally* between 1997 and 1999 — and that was before Republicans controlled all three branches of government.

We could also use more-creative water-usage plans, to preserve current water levels, says Bob Zimmerman, who serves as executive director of the Charles River Watershed Association. "De-watering" is the term he uses to describe what's happening to much of Eastern Massachusetts. Zimmerman has spent 14 years struggling to protect and restore the once-foully polluted Charles River. Now, he's worried that the water he's fought to keep clean is in danger of disappearing.

In a perfect world, planners would have engineered a water system that allows the natural water cycle to work the way it's supposed to, Zimmerman says. Instead, with the MWRA, we have a system that takes water from one place (primarily the Quabbin Reservoir) and shuttles it through pipes and storage tanks until it comes through our faucets. Then, it's treated as sewage at Deer Island and diffused out the end of a nine-and-a-half-mile-long pipe into Massachusetts Bay.

Meanwhile, towns like Dedham, Wilmington, and Reading are clamoring to join the MWRA system (which already covers 21 "core communities" — including Boston, Cambridge, and Somerville — that use both water and sewer services, and 40 more that tap into one or the other). On the upside, Convery reports that water use has come down significantly since the 1980s (from 340 to 230 million gallons per day). But the systemic problems remain, regardless of whether usage is up or down, Zimmerman contends. "We throw water away," he says. "That doesn't work. It's not the way the environment works. It's incumbent on us to keep water where it belongs — when it falls out of the sky, to keep it where it falls, when we take it out of the ground, to return it to the ground. There's no reason for us to run out of water.

"Unless we change our ways, the demand in the megalopolitan area will be such that the MWRA won't be able to meet the demand."

Take it from Paul Robillard, director of the Cambridge-based World Water Watch — we don't want to get to that point. Like many of the activists involved in water struggles, Robillard has traveled to regions in Latin America, Asia, and Africa where water shortages are more than just an inconvenience — they're a security and health disaster.

Beyond its importance as a material and biological necessity, "water has a sort of spiritual value," says Tufts's Kirshen. "Everybody wants to be near water. People always try to site restaurants near water, they always walk by the water, water is a large part of religious ceremony — water is life, that's what people say." ■

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By standing in opposition to modernity, the pope made himself an irrelevant — if beloved — figure in the West

Seen but not heard

BY DAN KENNEDY

IF POPE JOHN PAUL II could be said to have a conflicted relationship with modernity, then modernity had a conflicted relationship with him, too. Consider, for example, this past Sunday's *New York Times*. On page one, in an eight-page special section, and on the front of Week in Review, the pope was given a grand sendoff, replete with heroic photos and respectful, even rapturous, prose. POPE JOHN PAUL II, CHURCH SHEPHERD AND A CATALYST FOR WORLD CHANGE was the headline atop the obituary written by Robert D. McFadden, which filled five advertisement-free pages and ran to more than 13,000 words. McFadden did not ignore some of the less-than-stellar aspects of John Paul's 26-year reign, such as the crackdown on liberation theology in Latin America, the contempt for lesbians and gay men, and above all the refusal to deal seriously with priests who rape. The emphasis, though, was more on the triumphant than the tawdry, and especially on the pope's role in bringing about the end of Soviet-style communism — for which John Paul does, indeed, deserve the thanks of a grateful world.

But even a pope has his place. So it was instructive to turn to the front of the *Times*' Sunday Styles section, which celebrated a very different sphere from that occupied by the pontiff. Dominating the page was a feature on Jonathan Adler, a well-known decorator and furniture designer who's gay; he was photographed playfully leaning his head on the shoulder of his partner, Simon Doonan. Below that was a piece on *The Hookup Handbook: A Single Girl's Guide to Living It Up*. (It turns out to be not quite the endorsement of promiscuity the title would suggest. But still.) There were no same-sex couples on the Weddings/Celebrations pages, but that makes this week's section the exception, not the rule.

This juxtaposition of the otherworldly and the worldly, of the ethereal and the earthbound, was telling. John Paul's message, however resonant it may be in certain circles — among ultraconservative Catholics, across the traditionalist Third World, or within the corridors of the Vatican — was almost entirely irrelevant in the Western culture that produced him, and that he railed against for the entire length of his 26-year papacy. The person was hailed; the message was ignored. And how could it be otherwise? In the United States, Europe, and other enlightened precincts struggling to reach a more complete understanding of what it means to be fully human, the man born Karol Wojtyla sounded a consistent cry against all that — against birth control (the surest way to reduce the number of abortions, which of course he also opposed), against homosexuality, against stem-cell research, and against married priests and the full equality of women within his own church.

"He could be called the Pope who won the world but lost the West," wrote Barney Zwartz last week in the *Age*, of Melbourne, Australia. Or as James Carroll, a *Boston Globe* columnist, author, and former priest, put it in a 1999 *Frontline* documentary on John Paul, rebroadcast this past Saturday: "Well, the man is nothing but contradictions. He's the most political pope in modern history, but he won't allow priests to be in politics. He is the great protector of the Church, yet seems blind to the way the priest sex-abuse scandal undermines the spiritual and financial health of the Church. He is broadly compassionate, yet seems more concerned with protecting the institution than with consoling the victims of priestly abuse or changing the clerical culture that made it possible. He is a defender of the marginalized and the oppressed, yet he is deaf to the voices of gay people, who want only justice. He is devoted to the blessed Virgin Mary. She's at the center of his piety. But he's suspicious of women as equals. He's contemptuous of, especially, contemporary consumerist culture, and yet he's the master of the consumerist media and has become a world celebrity because of it."

John Paul was a great man, a good man, and a deeply flawed man. The greatness will live on: the end of Stalinist totalitarianism, a vastly improved relationship with the Jewish community, and a renewed commitment on the part of the Catholic Church to social-justice issues, especially abolition of the death penalty. Unfortunately, so will the flaws. And that is acutely evident in Boston, which remains at the heart of the pedophile-priest scandal.

THE DYSPEPTIC British expat Christopher Hitchens wrote a piece for *Slate* last Friday in which he accused the pope of harboring a fugitive from justice. Now, Hitchens once wrote an entire book — *Missionary Position* — dedicated to the proposition that Mother Teresa, of all people, was a loathsome old hag. With respect to John Paul, though, Hitchens got it exactly right. You may recall that Bernard Cardinal Law, who resigned as archbishop of Boston in late 2002 amid a sea of evidence that he had covered up and facilitated the misdeeds of his pedophile priests, is now safely ensconced in the Vatican. If Law were to show his face in Boston, and if the civil authorities here had any guts, he would be subject to arrest and prosecution. As it is, Law will get to vote on who the next pope will be.

Is NBC's Tim Russert running for pope? It sure looks like it.

This past Sunday, on NBC's *Meet the Press*, host Tim Russert (who all but declared his own candidacy for the papacy) asked Illinois appellate court judge Anne Burke, who'd served on a Church-appointed review board, to assess the pope's response to the crisis. "Well, I'd have to give him an A-plus," she chirped. No doubt Cardinal Law would give *Il Papa* high marks as well. But it's not borne out by the evidence. Indeed, when the US bishops attempted to deal with the problem by announcing a tough new zero-tolerance policy, the Vatican itself intervened, ordering that it be toned down so that some priests could have another chance.

In his book *The Pontiff in Winter: Triumph and Conflict in the Reign of John Paul II*, John Cornwell observes that John Paul's too-little-too-late attitude regarding priests who rape "contrasts starkly with harsh denunciations of those who failed to achieve the high standards of sexual morality he set for the Catholic laity." That is another way of saying that, in the pope's world-view, it was a greater sin for a couple to use birth control than for a priest to force an altar boy to administer oral sex. Cornwell also takes note of John Paul's statement that a "dark shadow of suspicion is cast over all the fine priests who perform their ministry with honesty and integrity." Cornwell writes: "John Paul's first thoughts, then, were not for the victims but for the image of the Catholic priesthood and the effect of the repercussions of this abuse on 'fine priests.' "

The pope's defenders might argue that he was old and decrepit by the time the pedophile-priest scandal became a national — even an international — crisis. But, in fact, the problem was one of long standing. As far back as the early 1990s — again, with a Boston priest, James Porter, at the epicenter — the pope pledged to work toward a solution. As far as anyone could tell, his solution was to let the problem fester for another 10 years.

In fact, John Paul's refusal to step away from the papacy he had reinvigorated may stand as his greatest flaw. It is telling to flip through the December 26, 1994, issue of *Time*, which placed John Paul on the cover as the magazine's "Man of the Year." Nothing much changed over the next decade. The pope's greatest accomplishments — mainly the end of the Soviet empire — were already behind him. He was frail and rumored to be sick with Parkinson's. A sidebar on possible successors featured some of the same names being bandied about this week. And a poll of American Catholics showed that they weren't paying much attention to the pontiff's message: substantial majorities favored married priests, female priests, and church marriages for divorced Catholics. Fifty-six percent disagreed with the notion of papal infallibility on issues such as birth control and abortion, and fully 89 percent believed it was "possible to disagree with the Pope and still be a good Catholic." It's a poll that could have been taken last week.

In comparing John Paul with Pope John XXIII, a great liberalizing force and *Time*'s "Man of the Year" in 1962, Paul Johnson described their "main achievements" thusly: "John's [was] in introducing the Catholic reformation and John Paul's [was] in terminating it." By most accounts, many American and European Catholics are still waiting for their reformation.

THE MEDIA deathwatch that accompanied John Paul's demise was an odd spectacle. The pope was old and sick, and thus the wait for him to breathe his last was accompanied by little drama. Fox News's losing battle with the truth provided the main diversion: the fair-and-balanced network reported early Friday afternoon that John Paul had died, and then had to take it back, as though it were Florida 2000 all over again. At 2:30 p.m., the Fox headline read VATICAN: POPE NOT DEAD. Within a half-hour, that had been changed to a slightly less macabre VATICAN: POPE STILL ALIVE.

The reverential tone of much of the coverage was understandable, but there were times when it went too far. Tim Russert, on Sunday morning, did manage to pose a few slightly tough questions to his Roman-collared guests about the possibility of female and married priests. But the logo ought to have been changed from *Meet the Press* to *Church Chat*, with Russert at one point blurting out, "We are a sacramental church. We need priests." *We?* He closed the program with a clip of the pope blessing his son, Luke, some years back. On Saturday night, ABC viewers were treated to an old clip of an armless man playing guitar with his feet and singing for the pope. And on Sunday night, CNN's Anderson Cooper referred to the pontiff as the "holy father" — surely not the only journalist to speak those words during the weekend. (Let's have a shoutout to MSNBC's Lester Holt, who, during the Friday deathwatch, spoke of "the man Catholics refer to as the holy father." Good for him.)

Still, it wasn't all supine wallowing. PBS rebroadcast the aforementioned *Frontline* documentary, which was quite tough and very good. And, on Sunday, CBS's *60 Minutes* cast a critical look at the North American Pontifical College, in Rome, which is preparing a new generation of young, ultraconservative American priests to serve as "John Paul's soldiers."

Next up: John Paul's funeral this Friday, followed by several weeks of speculation over the next pope. The sense among many observers is that it will be a man in John Paul's image — that is, an archconservative who will hold the Church back from modernity for at least another generation. There are plenty of them out there. As Belief.net editor Steven Waldman wrote in a piece for *Slate*, Francis Cardinal Arinze of Nigeria, touted as possibly the first African pope, has said that marriage is "mocked by homosexuality"; and Oscar Andrés Cardinal Rodríguez Maradiaga of Honduras once compared the "ferocity" with which the media have covered pedophile priests to Stalin and Hitler.

But speculation, ultimately, is useless. As Paul Elie wrote in the *Atlantic Monthly* last September, one of the main reasons that Karol Wojtyla was chosen as pope in the first place was that he was thought to be a liberal. The — well, let's call them pontificators — could be wrong again. There are millions of Catholics in the United States, Europe, and elsewhere who hope that's the case. ■

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REUTERS

John Paul II made certain his conservative legacy would live on

Target: The Third World

BY FRANCIS J. CONNOLLY

IN LIFE, Pope John Paul II was an epic figure, one of the giants of the late 20th century. The conclave that opens later this month in Rome to choose his successor — and thereby define the extent of his legacy — will determine whether, in death, John Paul II remains the dominant figure of the Catholic Church as well.

To much of the world, John Paul's legacy is already set. He will forever be known as the Polish laborer's son who provided a defiant answer to Stalin's sneering rhetorical question — *How many divisions does the pope have?* — and forced Stalin's successors to recognize a power greater than mere military strength.

Though John Paul has been given too much credit, especially in recent eulogies, for toppling the Soviet Union almost single-handedly, he was clearly a major force in destabilizing the Soviet puppet regime in his native Poland. And his success there unquestionably emboldened those who eventually brought down the Berlin Wall in late 1989.

As a result, John Paul gained a status common among his medieval predecessors but unheard-of for a modern pope — that of a true power on the world stage. It was a status he both deserved and enjoyed; Carl Bernstein, one of his many biographers, has called John Paul "a geopolitical genius," and there are many voices to second that view.

But John Paul's extraordinary power and influence were a function of his nationality, his brilliance, his charisma, and the unique confluences of Cold War politics. They did not derive from the papacy itself, so his successor can hardly expect to continue playing John Paul's role as an international power broker.

But that successor *will* have to decide whether to continue John Paul's policies within the Church. He will have to decide whether John Paul's extraordinary doctrinal conservatism, his rigid orthodoxy, and his steadfast rejection of any secular influences on Church thinking are the right way to lead Catholics into the 21st century.

How the next pope decides that question — whether he accepts or rejects the doctrinal legacy of John Paul — will determine, among many other things, what the American Catholic Church will look like in 75 years. Or whether, in fact, there still will *be* an American Catholic Church as we know it.

THE CONSENSUS view of John Paul that has emerged in the media over the past few days is a neat study in contrasts: this pope, it holds, was a modernist who looked relentlessly to the future on matters of world affairs, but a traditionalist who remained stuck squarely in the past on matters of Church doctrine and policy.

Like most examples of media consensus, this one is too pat; the image of John Paul as a die-hard traditionalist, mired in the past, is just a little off. While the late pope was undoubtedly a traditionalist — a fundamentalist, in the strict sense of the word — he was not, in his own mind, stuck in the past at all.

As his supporters fervently argue, John Paul had a clear vision of the future. The problem for the Catholic Church in America is that John Paul's vision did not include us — or at least most of us.

To John Paul, the future of the Catholic Church lay in the burgeoning populations of Latin America and Africa, as well as in the Philippines. These are the places that will supply new souls and new energy; the pope saw them as more important to the 21st-century Church than effete, secularized America.

Given all that, it was a bit silly to hear American Catholics argue, as we so often did, that John Paul would have to liberalize Church teachings and doctrine or risk losing the American Church. To John Paul, most American Catholics, like those in Western Europe, had already left the Church — they just didn't know it yet.

From John Paul's standpoint, it could be argued that changing the Church's teachings and doctrines — on contraception, abortion, gay rights, the role of women in the Church, the right to die — to appease the secularized West would amount to selling out the Church's future in a vain attempt to hold on to a dying past. Liberalizing Church doctrines would in fact limit their appeal to millions of potential Catholics in the undeveloped, undereducated, non-secularized Third World — potential Catholics for whom rigid orthodoxy holds the appeal of blessed certainty and structure.

AP/WIDE WORLD

FALSE CONSCIOUSNESS: *to John Paul, most American Catholics, like those in Western Europe, had already left the Church — they just didn't know it yet.*

To be sure, John Paul never completely wrote off America and Western Europe; there are too many souls here, as well as too much money and influence. But if you accept his view of the future, American Catholics would inevitably face a choice: return to orthodoxy or leave the Church. And inevitably, the American Church itself would face a choice: become much smaller, as millions of secular Catholics leave, or keep those Catholics in the fold by breaking with Rome in an American schism.

The starkness of those choices is something most American Catholics don't want to accept — just as many find it hard to reconcile the stern fundamentalism of John Paul's doctrines with his public persona, especially in the early years of his papacy.

Back in October 1978, when Karol Wojtyla ascended to the Throne of Saint Peter, there were high hopes that he would be a liberal reformer in the style of Pope John XXIII. He was, after all, young (only 58) and vigorous, a gifted intellectual and brilliant linguist, an actor and a playwright, media-savvy, non-Italian, and not a product of the sclerotic Vatican bureaucracy. He was a champion of social justice and an advocate of reaching out to those of different faiths, especially Jews. All these things screamed "liberal" to an unsuspecting America.

Most of all, he was with "us" — with the West, or so we thought. We thought so because he was demonstrably against "them" — against the Soviet Union, which had imprisoned his homeland.

We thought this because most of us were not familiar with Wojtyla's eloquent espousal, which he continued as pope, of a "Third Way" — a path between the two great materialist doctrines of communism and capitalism. John Paul was no fan of the West, with its capitalist excesses and consumer culture, and he was no liberal. Many of us just didn't want to believe that, even after we knew it.

THERE IS little doubt that the next pope will fit John Paul's doctrinally conservative mold: all but three of the 117 cardinal electors in conclave were, after all, named by John Paul himself.

In addition, the late pope changed the rules of conclave to make the election of a conservative candidate more likely. In past conclaves, election of the new pope required a supermajority — two-thirds plus one of the cardinals present and voting.

This requirement often forced a conservative majority to accept a more moderate compromise candidate as the only way to avoid a stalemate. Another incentive for compromise was the fact that the cardinals were housed in cramped, makeshift cubicles in the Apostolic Palace; the longer a conclave lasted, the greater the cardinals' desire to agree on a new pope and get home to their own comfortable beds.

This time, however, the two-thirds requirement applies only to the first 30 ballots; after that, a simple majority will be sufficient to elect a new pontiff, and the incentive for the conservatives to compromise will disappear. And, in case any of the conservative cardinals might find it difficult to hold out for 30 ballots, John Paul built the Domus Sanctae Marthae — a modern, luxury-hotel-style dormitory in Vatican City that now houses the cardinals in conclave.

So odds are, the next pope will indeed be a conservative. But in the Catholic Church, as elsewhere, there are conservatives and then there are conservatives. Back in 1958, few if any would have predicted that the mildly conservative, plodding career diplomat Angelo Roncalli would become the breathtakingly dynamic John XXIII — yet somehow he did.

And there is always the chance that, for all John Paul's planning, the conclave will produce a genuine surprise, perhaps along the lines of his predecessor. When Albino Luciani became Pope John Paul I in August 1978, he had a reputation for moderate conservatism, but he quickly signaled an intention to begin wide-reaching reforms — including, some Vatican experts believe, a possible shift in the Vatican's position against artificial contraception.

John Paul I showed every sign of taking the Church in a new direction; then, only 33 days into his papacy, he died suddenly. It's an open question what might have happened if Luciani rather than Wojtyla had been pope these past 26 years, but it's certain that the Church — and the world — would both be very different.

So the new pope will surely be a conservative, but he need not be another John Paul II. Whether he is — and what lies ahead for the American Church — we will begin to discover in about 10 days, when the first puff of white smoke emerges from the chimney of the Sistine Chapel. ■

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First Ronald Reagan and now this

How much more can we take?

By Barry Crimmins

POPE JOHN PAUL II is dead. My goodness, but I'm getting old. This is the third pope who's passed away since I became a lapsed Catholic. Time flies when you no longer live your life holding to the beliefs of a church based on fear and real estate.

I don't have much to say about my former church except: never leave your children in its care. NEVER. (Or in the care of the Boy Scouts, but that's a different essay — though only slightly.) Other than that, whether or not you subscribe to the Roman Catholic Church's superstitions is between you and, well . . . whomever or whatever you turn to when you subscribe to superstitions.

Contrary to what endless news reports and alleged think pieces might lead us to believe, what happens at the Vatican or to its primary resident is of only marginal significance to most of us. Except, of course, when the corporate media decide we need round-the-clock coverage of the Holy See. Such focus reduces their reporting of other crucial stories, leaving us poorly informed about Michael Jackson's trial, the latest ugliness between the Schindlers and the Schiavos, and rumors of a possible new reality show for Robert Blake.

That said, the pope's passing is newsworthy and merits remembrance. So I'll do my best to recall the Polish pontiff with at least some generosity. Far be it from me to damn a pope with faint praise, particularly at a moment like this. Here's what I liked about the guy: John Paul II spoke out against the war in Iraq and the death penalty. My praise for anyone who used a worldwide pulpit to voice those views is anything but faint.

But considering the damage his church has done with its misogynistic, homophobic, repressive edicts on human sexuality, this allegedly great modern pope must be held accountable for failing to reform his church in crucial areas. JP II instructed millions of people to hate themselves for being sexual beings. All the while, his operatives used this repressive teaching to keep serial human-rights offenses against children as quiet as a Vatican City crowd awaiting word of a pope's death. This repressive and backward teaching helped bridge an ancient gap between American evangelical Catholic-haters and Rome. Sometimes you can judge a man by the enemies he loses.

As backward as John Paul II was, it's scary to think that perhaps the American religious right might have some influence on the College of Cardinals as they select a new pope. Because as horrible as Richard Nixon and Ronald Reagan and GHW Bush were, they did only preliminary dredging for the new lows to which George W. Bush has sunk. Imagine if W. gets an anti-choice, misogynist, homophobic, pro-death-penalty, pro-war pontiff to work with. The Swiss Guard will be deployed to Baghdad to fill the gaping chasm left by Costa Rica's departure.

That's enough to make anyone start praying.

Pope John Paul II is dead. Long live Pope George Ringo! ■

Barry Crimmins is the author of Never Shake Hands with a War Criminal *(Seven Stories Press). He can be reached at bfcrim@barrycrimmins.com.*

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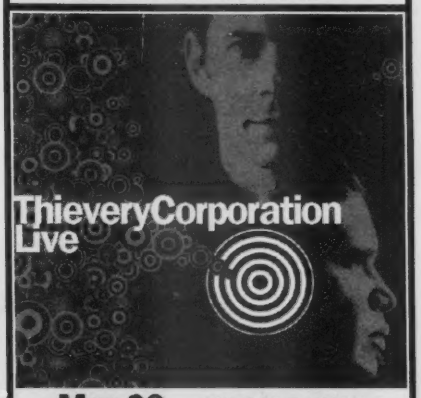

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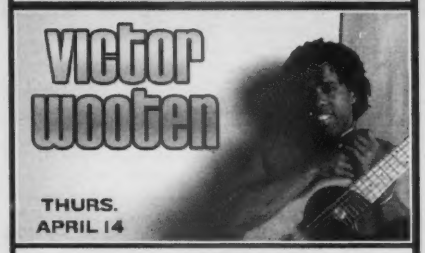

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Peter Cox's *Journalism Matters*

Life and *Times*

BY SAM PFEIFLE

IN 1975, WHAT the *Boston Phoenix* was to Boston, *Maine Times* was to Maine. Although its final incarnation came to an end last year, the pioneering alt-weekly deserves credit — along with the *San Francisco Bay Guardian*, the *Village Voice*, and, of course, the *Boston Phoenix* — for helping to establish the genre. Where others experimented with gonzo reporting, subjective voice, and social-movement beats, *Maine Times* broke new ground with its environmental journalism at a time when modern "green" consciousness was in its infancy. The scrappy upstart, established in 1968, took Maine's leaders to task — for the first time — for allowing Maine's natural resources to be despoiled and consumed by industry, and in so doing, it served as a model for similarly inclined publishers and writers across the country. Over its last 15 years, however, *Maine Times* faded, owing mostly to poor business decisions by a series of new owners who lacked publishing backgrounds, until it eventually devolved into a glossy magazine full of piffle that shared nothing with the original publication but the name.

The paper owes much of its early success to publisher Peter Cox, who died last year, and whose posthumous memoir, *Journalism Matters* (Tilbury), tells that history with the passion the veteran alternative journalist brought to his craft. Overshadowed by his flamboyant early partner, John Cole, Cox had a proud yet humble commitment that nonetheless ran deep. And that made the pain of watching the paper morph, after he sold it in the mid '80s, all the more cruel.

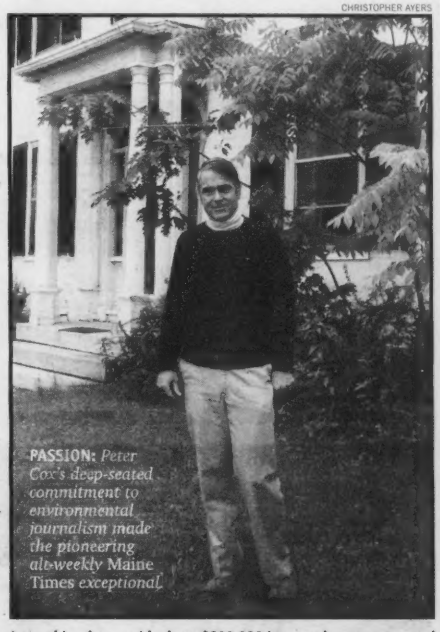
Beginning with an overlong piece on his father, Oscar — focusing on his role in shaping lend-lease legislation that tilted the Allies toward victory during World War II, and the fact that he hid his Jewish heritage, even from his son — Cox dedicates a great deal of *Matters* to his upbringing and education, which introduce us to a personality under construction. At Yale, for instance, he "read the Greek tragedies where I became familiar with the sin of hubris or overarching and therefore destructive pride." Later, after a run-in with a superior during his stint with the National Guard, Cox notes, "I still hadn't learned to control my arrogance."

That changed as Cox worked his way up through the journalistic ranks. First as editor of the *Adirondack Daily Enterprise*, then while working for the *Bath Daily Times*, Cox developed an admirable idealism about local-newspaper journalism and its service to the community. He was fiercely independent, would not bend his integrity, and remained open and honest — always accountable to his readers. Soon after the *Bath Daily Times* merged with John Cole's *Brunswick Record* (to become part of the new *Brunswick Times-Record*, which survives to this day), Cox had refined his civic theory of journalism further, thanks, in part, to Cole's influence. He came to the conclusion that "it was a newspaper's responsibility to give its readers the information they needed to make sound decisions." When Cox and Cole partnered to found *Maine Times*, in 1968, they made this philosophy — markedly different from that of the dailies, which saw themselves as mere recorders of history in real time — the new paper's foundation, and Cox carried it through after Cole's departure, in 1978.

Cox shaped *Maine Times* to serve a like-minded readership rather than a geography-based one. He assumed that his readers would not be passive, but would directly support the enterprise by both buying advertising and supporting those who advertised in the paper.

To some degree, this business model worked. After losing $174,000 in the first three years (a number Cox admits would amount to more than $2 million today), Cox considered *Maine Times* successful by the time he sold it to Dodge Morgan (until then, most famous for making radar detectors and sailing around the world), in 1985. By then, it turned a modest profit — with about $900,000 in annual revenues — and circulated roughly 16,000 papers weekly. Yet the paper's modest prosperity appears to have rested solely on Cox's tremendous dedication and shrewd financial management.

CHRISTOPHER AYERS



PASSION: *Peter Cox's deep-seated commitment to environmental journalism made the pioneering alt-weekly* Maine Times *exceptional.*

Soon after the sale, the paper began suffering "massive losses," Cox says, "running into the hundreds of thousands of dollars a year." He returned for another go at editing, but soon grew disillusioned with the paper's financial direction, as it turned to gimmicks and one-time special issues to raise revenues, rather than focusing on loyal advertisers. He quit, and over the next decade watched as the paper changed hands twice and was converted into a shallow glossy. "During its short life, the new publication was so far from what we had intended that if anyone asked me whatever happened to *Maine Times*, I told them it no longer existed and left it at that," Cox writes. The mag finally ceased publication altogether in January 2004.

For the remainder of his life, Cox served on a number of local boards (the Maine Civil Liberties Union, the Portland Museum of Art, a progressive think tank called Eco/Eco), trying, often without success, to further influence the constituencies he so cared about. But journalism was Cox's one true passion, and he betrays a tinge of regret throughout the account of his later years.

Here in 2005, the marketing industry has mostly succeeded in stripping the word "alternative" of real meaning. *Journalism Matters* makes clear that it meant something to Peter Cox. ■

Sam Pfeifle can be reached at spfeifle@phx.com.

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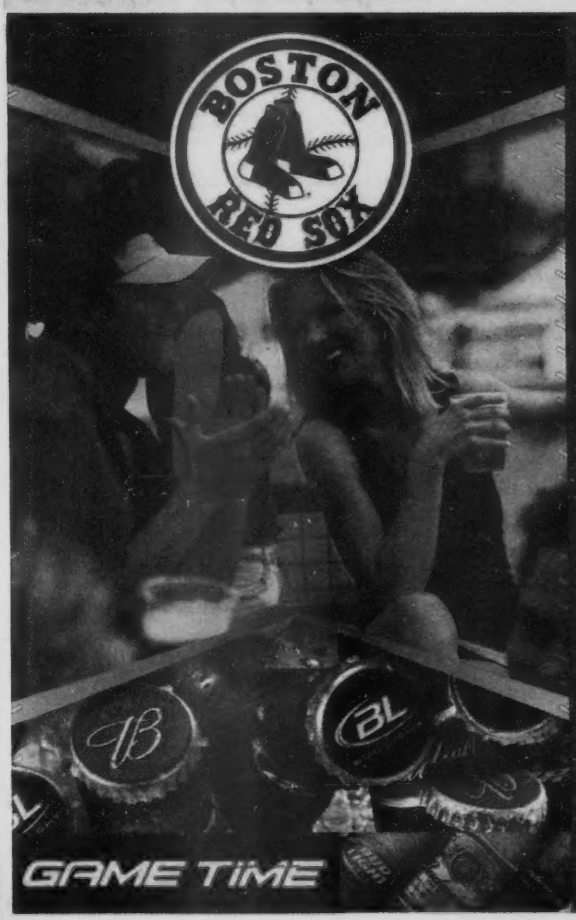

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BY MIKE MILIARD

THE FOUNDERS OF WORCESTER'S **A-RECORDS** HAVE SEEN WAR'S EVILS FROM BOTH SIDES — INCLUDING IN IRAQ. NOW, WITH THEIR FLEDGLING MUSIC LABEL, THEY'RE WORKING TO MAKE GOOD THINGS HAPPEN.

A-PLUS

IN A VIDEO made for friends back in Worcester, Denoh Grear sits under a sweltering sun on some Sunni Triangle roadside, staring into the camera, sweat beading his brow. It's the summer of 2003, and his gun truck is awaiting direction from higher-ups. From the vehicle's battered speakers, the orphan girls' chorus from Jay-Z's "Hard Knock Life (Ghetto Anthem)" pierces the arid desert air. "It's the right song for us right now," Grear says, folding a photo of his girlfriend back into his wallet. "You know how hot it is? We been here for two and a half hours on the side of the road, drinking hot water." He flips through a folder of CDs: Nas and Redman, some blues, Beenie Man and Beanie Sigel. He points to another disc. "That's my label, back home, A-Records. City of Worcester . . . we love you. We been here since the war started. They say the war's ended, but it hasn't. If you were out here, you'd wanna go home, too."

The story of the returning veteran, damaged, sometimes drug-dependent, is an old one. So is the story of the refugee who trades violence and strife in one country for poverty and despair in another. But although he fled civil war in West Africa as a child and fought a war in Iraq as a young adult, Denoh Grear isn't either of those people. Instead of recoiling after seeing so much bad in the world, he returned from Iraq last year and redoubled his commitment to working for good.

Daniel Lincoln Bloh has also seen evil. He escaped the Liberian civil war that killed his father. He saw his teenage cousin raped. He walked dusty streets where child warriors dragged AK-47s too heavy to lift. Now he's in America, and he too is working hard, very hard, to make good things happen.

As president and vice-president of Worcester's A-Records, a small label run out of a tiny office, Bloh and Grear are living the American dream. A cliché, sure. But listen to them talk about the things they've seen, and their intense desire to make good on the opportunities afforded them by their immigrant parents, and you'll find that's really the only way to put it. With Ghana-born marketing executive Kwame Appiah and Liberia native A&R man Harrison Saydee, Bloh and Grear are mentoring a small stable of artists. One of them comes from Jamaica, another has roots in Haiti. Taken together, their backgrounds represent a sizable swathe of the African diaspora. It's a modest operation, but, slowly and steadily, three-year-old A-Records is building buzz. And these twentysomethings do more than promote shows and produce their artists: they're mentoring youth, hiring high schoolers as interns, and speaking in schools about violence and HIV.

After all, they insist, it's their responsibility.

"All of us are kids of immigrants to the US," says Bloh. "That drive, for them to come strive for the American dream, makes us want that instead of just settling. We want to be in control of our own destiny, and we want to make an impact in our community. We're making dreams happen."

MARK OSTOW

ON THE RECORD: *"It's not the travel, it's not the women, it's not the cars, it's not even the money," says Daniel Lincoln Bloh (second from right, with Denoh Grear, left; Harrison Saydee, second from left; and Kwame Appiah, right). "If my life can make somebody else's life better, then I've accomplished something."*

RHYME BATTLE: *"The whole gun truck was just spittin', flowin', I loved everybody I was over there with," Grear says.*

ON THE FIFTH floor of a hulking edifice on Worcester's Main Street is an office the size of a closet. It's spare — just a desk and three chairs. On the desk is an American flag, folded into a triangle and encased in wood and glass. A tacked-on brass plaque denotes that it was presented to Grear "from the grateful people of this nation," for his service in the Army National Guard.

Above the desk are four black-and-white photos of the A-Records roster. There's Pritty Boy, their marquee name. He moved to the States from his native Jamaica when he was six. Pritty Boy's music, a potent mix of dance-hall reggae, hip-hop, and R&B, is starting to catch fire back home in the Caribbean; his single "Give it Up" is getting constant spins on radio stations such as the island's Irie-FM. Then there's Nynewest, a tough, sweet 19-year-old who sings and raps about modern relationships from a female perspective, her hip-hop-inflected R&B taking cues from Eve and Missy Elliott. Pharaoh Jean, son of Haitian immigrants, bounces between smooth slo-jams and nimble, beat-heavy braggadocio. And there's Top Gun, a white kid, who deals in politically charged rhymes and the realities of growing up in lower-middle-class Worcester. (See "The A Team.")

They are A-Records' only artists right now, but that doesn't mean there might not someday be room for more. On a recent Monday morning at the label, there's a meek knock on the door. Appiah, a slouching sentry in the corner, opens it.

"Hello," says a large middle-aged woman as she shuffles in. "This is a production-studio company right here, right? Am I interrupting something?"

"We're having a meeting, but that's okay," Bloh says. "Currently, right now, we're recording stuff for our own artists, but we do have beats, instrumentals that we sell to the industry itself."

"I have five girls," the visitor says. "And I believe that they can sing. And I'm trying to see if I can get someone to take them up under their wings."

"I think the best thing to do is bring 'em by and have 'em audition," says Bloh, as the woman hands him an accordion of wallet photos of five little girls, ages six to 10.

"I would like to bring 'em in. They go to school here; they don't get out till 3:30."

"How'd you hear about us?" Bloh asks.

"I was looking at the sign downstairs, and I said, 'I'm just gonna go upstairs and see what this is all about.' No one tells you until you investigate."

"Well, why don't we hear them singing, and we'll go from there," says Grear.

"My name is Sister White. I'm a Christian."

"What church you go to?" Bloh says, smiling.

"I go to Christ Tabernacle. As a matter of fact, why don't I give you an invitation, and maybe y'all could come for Easter?"

"Do the girls sing gospel music?" asks Grear.

"They don't sing nothin' else, and they better *not* sing nothin' else!" says White, igniting uproarious laughter. "As long as they're under *my* wing, they gonna sing *gospel*. They sing it for the Lord, because it was God that gave them the voice. All right, then? I'll see you Tuesday at 3:30."

"Have a good day," says Bloh.

"Thank you, and God bless all of y'all. Come on down, they got two services there. Come on in."

"Say your prayers for us," Grear says as White steps toward the door.

"Well, I can do that, right now! Want me do that right now?

"Please do."

"All right! Well, come around and hold my hand," White says. "We connectin'. We gotta connect here. This is, uh, what's the name of it?"

"A-Records."

"A-Records," she repeats. And then, with three friends and two strangers holding hands and bowing heads, Sister White prays, passionately, loudly, and at length.

After "amen," there's a brief, reverent hush. "Okay, gentlemen. Have a good day. I hope to see you at 3:30 tomorrow. This ain't gonna cost me nothing?"

"Just some collard greens and some cornbread!" Appiah laughs, and the room erupts with him.

"Oh, you better stop! I got my girlfriend cooking collard greens ev'ry week! I'm from

Mississippi; I'll bring y'all some fried chicken!"

A few days later, Grear says she did just that. The little girls sang, too, and were, "on a scale of one to 10, maybe a seven." The plan, he says, is to set them up, maybe get them into a studio, help them make a demo tape. Who knows what might happen then. The A-Records guys see something like this as just another part of their obligation to the community. It's their job.

All the same, a record company doesn't live on cornbread and collard greens alone. Pritty Boy's debut album, *New Style*, is set for a mid-August release, but that will be the label's first full-length title. (You can find the "Give It Up" single at Newbury Comics.) Each A-Records artist has recorded at least a dozen or so songs, but most are unreleased. The goal at the moment is to concentrate on Pritty Boy, their most bankable commodity, and then use the buzz around him to propel the others. For a 21-year-old Worcesterite, Pritty's already scored some serious coups, opening for 50 Cent, Mobb Deep, and Sean Paul. On *New Style*, he collaborates with Philly MC Cassidy.

Still, this is a shoestring operation. Bloh says A-Records sells beats, concocted by in-house producers, to various industry professionals for $20,000 or $30,000 a pop. Grear explains how he funds things like their frequent trips to Jamaica, or to Germany, where the label has a subsidiary office overseen by his brother. "We'll sell some CDs on the street, put the money back in [to the label]. Go to Jamaica? Put $300 on my credit card. Take out a school loan. A paycheck. Little parties here and there. A lot of people buy beats." Grear says they could've cashed out some time ago; several labels, including heavies like Def Jam, have approached A-Records about signing Pritty Boy. "They said, 'We want Pritty.' But the money wasn't enough, the years weren't enough," he insists. And anyway, that's not really what they're about. They're more a family than a business. "We can't sell our souls."

Pritty Boy, who's been with Grear and Bloh from the beginning, feels the same way. "I won't just leave A-Records. They got me into this, and we been through a lot together, know what I'm saying? I do have other things going on; I got my production/promotion business, Upcomer. But I'll ride it out with them until the end."

KEEPING IT REAL. It's one of hip-hop's most tired catch phrases. This, of course, in a genre where many artists — renting obscenely expensive bling and pimped-out wheels for their video shoots, blowing their advances on Moët & Chandon — are doing anything but.

Lincoln Bloh and Denoh Grear know "real."

When Bloh talks about escaping Liberia after his father, a politician, was killed in the country's first civil war, he evinces a stoic matter-of-factness that belies the horror he's seen. "It was brutal out there. I think for a lot of kids, it would've affected them, but for me, I took it as a learning experience. Still, for a little kid, that was really graphic. Those beheadings you see on TV? For us, it was nothing. The village I used to hide in with my grandparents, there was a river. There were so many dead bodies in the river that the river stopped flowing. There was no drinking water. That's how a lot of people died." When his grandparents' village was ransacked, Bloh and his family were forced to take refuge in a cave. "It was so brutal that I figured if I go through all that, there's nothing in life you can go through and not survive. It makes you appreciate stuff when you come out here. That's what makes this country so great. When you come from a place like that, you have a whole different perspective on America. Here, everybody has a chance to do something positive with their life."

"This is life, y'know?" echoes Appiah. "But when something happens, you let it go. And do something better. Me listening to [Grear and Bloh] motivates me to be better."

"If my life story can help somebody else to make their life better, then I feel like I've accomplished something," Bloh says. "It's not the record biz for me. It's not the travel, it's not the women, it's not the cars, it's not even the money. If my life can make somebody else's life better, then I've accomplished something."

Although he spent most of his early years in Houston, Grear too saw the Liberian war up close. His father emigrated from there — his mother is from war-torn Sierra Leone — and when Grear was younger, "my dad, he said, 'You're African. You have to go back to Africa, to where you're from.' " So he enrolled in a Catholic school in Monrovia. He loved it — until war broke out. Grear was evacuated, in 1990, making it back safely to the States and moving to Worcester not long after. But he wasn't done with war.

Six years ago, Grear signed on with the Army National Guard's 1166th Transportation Company, in Ware, to make money for college. In late 2002, he was plucked from his studies at Worcester State and shipped down to Fort Bragg. "We were told we were only going to Fort Bragg," he says. "But then some orders came up, we got attached to an active-duty unit, and we got sent to Iraq." That was but the first of many falsehoods Grear says he was fed over the next year, as he drove material along supply lines from Kuwait all the way up to Mosul, with stops in Baghdad, Samara, and Tikrit. "In Iraq, it was all lies," he says. "We didn't know what was going on. They didn't know anything, either. When we were in the Sunni Triangle, attacks increased. We were getting bombed every night. And basically they didn't provide any shelter for us. We had to provide our own shelter by digging ditches."

He also learned pretty quickly that — despite the American flag on his desk lauding him as a "Citizen-Soldier-Hero" — guardsmen in Iraq are second-class citizens. "We were basically shitted on. [The Army] put us on the most dangerous missions. They were trying to keep their own troops safe, so the National Guard did all the work," Grear alleges. "We were put in for the most dangerous situations." So Grear and his buddies in the gun truck — the interior temperature of which sometimes inched above 145 degrees — made a pact. "Basically, I formed a squad of five or six of my best friends, and we said, 'You know what? We're here to keep each other safe. Because we're expendable.' "

In the truck, Grear and his buddies laughed, rhymed, made music. "The whole gun truck was just spittin', flowin.' I loved everybody I was over there with," he says. They saw some shit, though. In Grear's home videos, he talks about the heart-racing fear he felt when his camp came under mortar attack one night ("All I was doin' was prayin' "). At one point in his video, he's seen in a lookout tower as his binoculars glimpse an Iraqi man duck behind some brush in the distance. "That guy just disappeared," he says. "He's probably digging up some weapons to attack us tonight."

ON A MISSION: *"Some people might think it's strange that someone's in a war and the only thing they care about is what's going on with a record company," Lincoln Bloh says of Denoh Grear's (right) stint in Iraq. "But I think that was it: 'I need to stay alive, because when I go home, there's something better there for me to do.' "*

Once, Grear saw an Iraqi child run over by a truck.

He dealt with all these things as best he knew how. Even when they were "boiling to death, having to burn our own shit in the desert three or four times a day," he and his brothers-in-arms laughed to keep from crying. "People were like, 'How come these guys are always laughing? Always joking? Always singing, always rapping?' " he says. "You had nightmares. But you'd just laugh. We were too young to be stressed out, so we just laughed." In his videos, except for a rare occasion where frustration flashes through, Grear is smiling, joking, making friends with Iraqis. "Yeeeee-up!" he narrates for the viewer at home. "That's my tent right there! Yeee-uh. That's my tent right there, bay-bee!"

All the while, A-Records was never far from his mind. Lincoln Bloh says Grear used to call from Iraq, always asking about the label, offering suggestions, critiquing new songs. "It felt like it was keeping him alive," Bloh says. "Every time he'd call, it was like that excitement on the phone. 'Oh yeah, I'm happy. I can't wait to get home so we can put that extra push!' Some people might think it's strange that someone's in a war and the only thing they care about is what's going on with a record company. But I think that was it: 'I need to stay alive, because when I go home, there's something better there for me to do.' "

HE'S HOME NOW. And he's gotten right to it. On top of his work for A-Records, Grear works 40 hours a week at Alternatives Unlimited, in Worcester, counseling people with developmental and psychiatric disabilities (Appiah works there, too). He's back at Worcester State — he earned straight A's last semester — and is slated to graduate in December. He still sacrifices one weekend a month and two weeks a year to the National Guard; he says there's a 50 percent chance he might have to go back to Iraq before his commitment ends in November.

Grear is a rapper, too, and his experiences in Iraq have led him to write sheets of lyrics he aims to record some day. "When I was in Iraq, I changed my whole style of writing," he says. "Me writing music, it was a way for me to release my anger, release my pain, for me to put down what I was feeling. It gave me happiness. What a lot of people want in life is to hear music that they can relate to, that they can hear themselves in. Gain some experience from it, some insight." Eventually, Grear envisions serving that need by releasing a multimedia concept album, with DVD footage from his handheld camera, his still photos, his rhymes. "A lot of people are sheltered. They're not even allowing you to see the caskets on TV! It makes me mad. Makes me upset. I want to show the truth from the eyes of true soldiers."

He's writing a script, too, called *The Gun Truck*, based on the lessons he learned over 11 months piloting a sweltering vehicle across the desert sands. "Basically, it was me and two other guys. We love hip-hop, we love girls. It's just the conversations in the gun truck, how we laughed, how we joked, how we passed time, driving the truck in enemy territory."

But despite the joking and camaraderie, don't think Grear doesn't harbor some resentments. "I am angry," he says. "I'm angry that when you come back from war, you gotta go back to a civilian job, go back to the school that they pulled you out of. All this is burning on your mind. I could have graduated from school by now!" But anger isn't productive, and Grear has work to do. "A lot of soldiers are depressed. A lot of these vets come home, smoking, doing drugs. You know why? Because it's painful. It's *painful*. That's why I try to stay motivated. This right here keeps me focused. It keeps me going. We went and did our time for our country. Now we've come back. And we're just trying to let people know that there are better ways out there."

Grear's not afraid to think big. He's been toying with the idea of somehow bringing the A-Records squad abroad, putting on some shows for the troops in Iraq and Afghanistan. How would he deal with the emotions of going back? Grear pauses to think. "I'll be happy," he says. "I'll be happy. Because I'll know the reason I'm there for.

"I love this country so much," he adds. "I just want to try to make it better." ■

A-Records is at www.arecordsmusic.com. Mike Miliard can be reached at mmiliard@phx.com.

The A team

A look at the A-Records roster

PRITTY BOY: Reggae spitfire Pritty Boy (born Ricardo Steele) busts quick-jabbing rhymes in a thick patois that affirms his Jamaican roots. And he's breaking out in a big way back home. His first single, "Give It Up," featuring white-hot Jamaican DJ Vybz Kartel, is a tangled jungle of pounding polyrhythms and deep dance-hall incantations. "See Me Want It" goes down easy like a Red Stripe and an island sunset. "U're a Dime," betrays more American influences; with his smooth and syncopated rhymes Pritty sounds a little like a Caribbean Nelly, and that sped-up sample is R. Kelly. "He's promoting a new style of music," Denoh Grear says of Pritty Boy's reggae/hip-hop/R&B ratatouille. Says Pritty: "We're not really on that whole gangsta thing. Our music makes you feel good, wanna dance and move."

NYNEWEST: "I love you one day and then I hate you. Some days you make me wanna just kill you," sings Nynewest on the steamy "Break Up 2 Make Up." Nineteen-year-old Samantha Law knows about the good and the bad of today's relationships, and she speaks the truth toughly but tenderly. "Oh, baby, you drive me so crazy, is this the price I pay to be a lady? If so, then the price is kinda high." But Nynewest knows how to have fun, and her randy R&B says so straight. "Baby, tell me what you want, tell me how you like it," she rhymes on the feverish, frenetic "Do You Like That?" "You got a hard on, dear, why you trying to hide it?"

TOP GUN: "The government has got your mind. In due time the revolution will be televised," Top Gun — born Jason Gannon — intones on the swirling, pounding paranoid "Brain Watch." "You need to read between the lines. What you see is what you get — 10 percent of the time." As a white guy, Gannon brings a unique perspective to A-Records. But being politically savvy sure as hell doesn't preclude getting laid. "With You" is a dizzy, sweaty club track about a man on the hunt. "He's from the other side of suburbia that people do not see," Grear says. "He talks about the struggles of being a poor white male, the relationships between black and white and Hispanic people. He's crushing racial stereotypes."

PHARAOH JEAN: "Cash rules everything around me. . . . It's all about the Benjamins." On the busy, weaving "Goin' to Cali," Pharaoh Jean (Samuel Ramuel) quotes his hip-hop forebears and shows he's learned his lesson about the allure of filthy lucre. But his arrogance and avarice are rooted in his own quest to rise from Worcester's mean streets. "He's from the 'hood. He talks about being poor . . . the struggle of the streets," says Grear. "Part Time," on the other hand, pulls a 180. It's a steamy bedroom ballad, but it doesn't mince words either. Pharaoh Jean just wants some fun. No more, no less.

— MM

ART DEMON

Camille Paglia talks (and talks and talks) about her new book on poetry — and academic 'ass-lickers' and 'liberal media elites' had better respond intelligently for a change

BY TAMARA WIEDER

ANYONE FAMILIAR with Camille Paglia's rapid-fire delivery and take-no-prisoners polemics knows that she has a lot to say. Fifteen years after the publication of her provocative first book, *Sexual Personae*, the renowned — and controversial — scholar and critic continues to speak passionately on subjects ranging from politics to art, higher education to liberal media. In her latest book, *Break, Blow, Burn* (Pantheon), Paglia tackles the subject of poetry, offering thoughtful commentary on what she believes to be 43 of the best poems in the Western tradition.

Q: *Tell me first why this book, and why now.*

A: I spent five years on the book. When someone's very much in the public eye, the pressures are enormous to churn the books out like sausage, to keep in the public eye. I felt, personally, that I had had as much publicity as anyone could ever want. The last five years I've been doing this book, I have been really, really reclusive and been very low-profile.

What I'm trying to do, partly, is to set an example for writers and aspiring artists and even performing artists — anyone who works in some branch of arts and letters — to take the time to really make sure that the product is quality and has staying power. I've tried to link up my work to some of the best history of commentary on art and literature. So I spent two years actually doing the writing. I spent two years just on the prose, to try to make it as accessible as possible to the general reader, and to young people, without losing the people who are already familiar with the poem.

I'm a great evangelist of popular culture, I've always been. And it cost me something. When I was at Yale Graduate School in '68 to '72, nobody took that seriously. They thought I was really not very solid, the fact that I was interested in movies and TV and astrology and all kinds of things. So I really paid a price for it in my career, that is, almost always being thought of as not serious. But I maintained that there is a bridge between mass media and the fine arts, or there should be a bridge. Eventually cultural studies came on the scene that made that idea acceptable, but I despise what calls [itself] cultural studies. It's a wonderful phrase, but I despise what they've done with it. All it is is informed by British Marxism and the very censorious Frankfurt School, Adorno and so on. I mean, who *cares* about listening to these *foreigners*, especially male foreigners, about *our* popular culture? This is one of the great acts of genius of American culture: we created Hollywood and the entertainment industry; we've swept the world with it, right? But here's my dilemma: in the '90s, I started to observe its decline, with horror. I think I started noticing it after 1992; I felt that Sharon Stone in *Basic Instinct* was the last truly mythological work coming out of Hollywood, and that after that, it's been just this juvenility and special effects and dizzying editing and lack of development of script and stupid casting. Everything's image, image, image, so that the pressure on young actors is terrible. I teach at an art school [University of the Arts, in Philadelphia], and it's *terrible*, that young people have to present an *image* when they're just learning their chops. It's really sick.

I'm a great supporter of the Web. I feel that young people are rightly tuned into the Web. I think it's the *absolute* future. It's just going to transform everything in culture. So I totally support it. But the end result is that step by step, the use of language is becoming very tinny. People are not taking time to write; they just blog or e-mail. You just write. You don't consider how you're writing something, as you would in the old days when you wrote a letter to somebody that you knew they might save. So there's a slow degeneration in the quality of language in America. I was determined to force these issues back into the public eye, and I wanted to use my particular celebrity to push this, and to say, "There are things that last." So the things that are in this book are things that have sustained *me* for all these decades.

> ***'I feel that poetry belongs to everyone, not just the stupid academic elite.'***

I've tried to aim the book to both ends of the political spectrum, so I have religious poems — George Herbert and John Donne — and I have poems of radical social protest, like William Blake and so on. I'm trying to bring the audience together. Liberals have allowed themselves, in America, to become too snobby, sanctimonious, and pretentiously elite. I mean, liberals have got to *wake up* and stop hunkering in these sophisticated metropolitan ghettos that they're in, and come to the realization that they *must* address the general audience in the way that the great Hollywood studio system did. *Masterpieces* came out of Hollywood. My God, they're things that last, like *Gone With the Wind* — I'm talking not necessarily about the racial things in it, which are very sensitive, but I'm talking about the performances and the music and the costumes. There's an emotional link with the general audience in that. So what I'm saying is, get out of the ghetto and decide, what do you favor? Do you just want to go around with a little badge saying, "I'm sophisticated, and those people are such rubes, those far-right people"? You want to do that? Okay, *destroy* the American arts, because that's what you're doing.

I'm a liberal Democrat. I voted for Kerry, I voted for Clinton twice, I voted for *Jesse Jackson* in the 1988 primary. There's a really depressing disconnect with how regular people really think, and how they live their lives. And *I* tried to keep up with it by listening to talk radio, even very conservative talk radio. Well, this failure of the liberal elite to take account of this incredible populist medium of talk radio meant a *disaster* for Kerry last year. Because *I* heard on talk radio in *April* about the Swift vet stuff. And it took that Boston-based campaign until *August* to try to deal with it. It was a runaway *massacre* that went on for months. I heard it for months; I thought, what is the *matter* with these people? The elite is totally out of touch. They want to scorn, "Oh, the *demagogues* of talk radio." Oh really, demagogues? Come *on*. There are demagogues on both sides; that's politics. If you're going to be president, you have to learn how to fight the fight, and Kerry didn't know. He didn't know how to respond, to talk to the people in a way that made them trust him. And Bush, oh my God, all of a sudden his campaign made him go out and take off his jacket and [roll up] his sleeves, and he was out there *roaring* with the populist energy. I thought, how did this happen?

The liberal elite of the two coasts, they don't understand what people are thinking. I want artists to start trying to get out of their mental cubicles. For great art, and important artistic statement, you should be aiming to communicate with the vast audience. I mean, I was looking for anti-war poems, and I found practically *nothing* that was a strong poem. Why are they so weak? Because they're *snide*, and they're preaching to the *choir*. What we need are strong anti-war poems that are written to the people who *don't* agree with you. That try to *awaken* the imagination of the people, about military incursions or the horror of war and all those things. We need the artist to be addressing *everyone*.

I'm also berating the far right, because I say, okay, we went into Iraq to *save* Western civilization? Well, excuse me, it's *more* than the Judeo-Christian tradition and the Bible. It's also the Greco-Roman tradition of the arts that goes all the way back in poetry and the visual arts to 700 BC. You're always talking about getting back to basics and getting back to the canon and all that stuff. Well, you better put your money where your mouth is, and you better realize that there may be things in the history of Western art that don't quite fit with the Judeo-Christian scheme of things. You are really going to have to bite the bullet if you want a cultured society, as you claim; you better do some real studying of art.

Young people are not getting any substance. So now I've written a book that *I* would've wanted to have when I was a high-school student or a college student, and I've tried to reach the general reader, who didn't go to college, and tried to draw them into aesthetic response — because aesthetic response, of course, is a no-no. I mean, in an age of post-structuralism and postmodernism, that was driven completely out. That's why I'm on the edge of everything. I'm totally persona non grata. I'm never invited to speak, and when I am invited to speak, interestingly, it's not by the literature departments, who have ostracized me; it's often by the history department or the classics department, because they recognize my scholarship. They recognize the erudition.

When I was in college, poetry was radical; there were giant readings. It was just so exciting; we had books of poetry everywhere. It was part of the culture. I want to bring that back. I want to give people a feeling of excitement. I want to give people a sense of confidence. I want to encourage people to go to the library and browse. Go to a bookstore and browse. Now, who goes to the poetry section of a bookstore? That's why it's good to have National Poetry Month in April, because *nobody* goes to the poetry section, unless you know what you're looking for. When I started doing this book, I heard throughout the '90s, "Poetry's a flat market. People are not interested in it at all." So my doing this book is a kind of risk. I'm putting my reputation on the line. I feel that poetry belongs to everyone, not just the stupid academic elite, who play their games and do their maneuverings, with their gigantic salaries; they're rip-off artists, from Harvard, Princeton, Berkeley. The money those people pull down! The pensions! The perks! It's a scandal.

I got a really interesting letter in the early '90s from a woman who said that she had left Berkeley grad school in English because when she sat at the seminar table and expressed enthusiasm for what they were discussing, the entire room stopped, everyone looked at her down their nose. That was just not permissible. *These* are going to be undergraduate teachers? You need enthusiasm to connect with undergraduates who are lost in the media landscape. So what we've done is driven out the most imaginative and the best of our future teachers from the universities, and who are left are these drones. They're like dreary drones who are just

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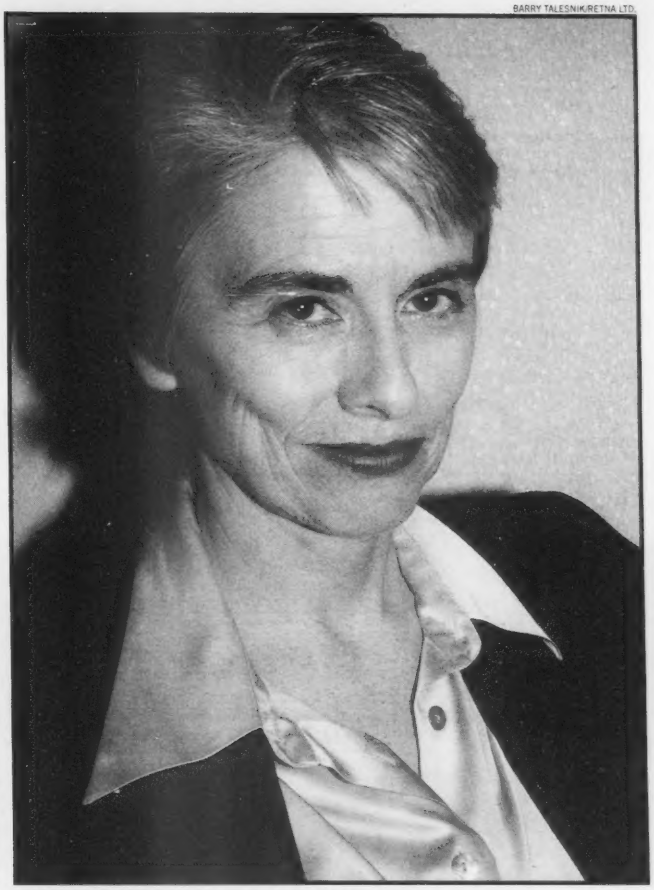

TEACH FOR AMERICA? *"What we've done is driven out the most imaginative and the best of our future teachers from the universities," says Camille Paglia, "and who are left are these drones."*

mouthing this fake, leftist stuff. They don't know what they're *talking* about. They're asslickers. Why has the alternative press been so passive about this for so long? We need to liberate American families and American students, I say, from the necessity of going to college at all! Why should anyone have to go to college directly out of high school? Why should they be on that goddamned hamster wheel, where for the last few years of your high-school experience, you're all anxiety about what good school are you going to? It's all about status envy, and your parents having the right sticker for the car. It is a *scandal*! And the major media, the *New York Times* and all the rest of them, have been absolutely cowardly in avoiding this. But the alternative press has been equally cowardly. The alternative press was bamboozled by thinking that this fake leftism, which isn't real leftism — it's all based on language and deconstruction and so on. It has nothing to do with real leftism, which is based on social realities and political realities, historical realities. These people are not historically learned, any of them. The alternative press did not want to come out on this issue, because it was inconvenient for them, because of the politics here. Well, that's great. Thanks for your lack of balls, the whole alternative press from coast to coast. The conservatives have gained and gained moral authority over the last 15 years. They keep gaining and gaining, because they are speaking the truth about how bad the universities are. Now, I don't agree with their world-view. We needed more liberals to speak up bravely and to be engaged in the culture war. You asked why I wrote the book? There it is.

Q: *How do you see the book fitting into your larger body of work?*

A: *Sexual Personae*, there's 20-something chapters in it. Thirteen of those are about poetry. And then a lot of them are about paintings and so on. It goes from cave art through Egypt and Greece all the way down to Emily Dickinson. There were a lot of people who went bananas when I came on the scene. I was a feminist dissident, I belonged to a wing of feminism that had been suppressed since the '60s, we'd been driven into the wilderness. Well, we returned with a vengeance in the '90s, thanks to Madonna. We rule now. Andrea Dworkin, Catherine MacKinnon, all those sense-and-censorship puritans who were on the required-reading list in the '80s, they're gone. They're invisible. We just won, won, won. When I first came on the scene, though, and was expressing these criticisms, no one had ever heard of me, and they assumed, "Oh, she must be conservative, because *no one* that we could *ever* respect would *ever* criticize feminism." That's how elementary their education is — they don't understand what an insurgency is. A rebellion against an establishment that's become ossified. A social elite run by Gloria Steinem and all of the women's-studies programs at the major campuses. They didn't understand that. I was affirming feminism while demanding change in the way feminism is taught in the schools or discussed in the media and so forth.

I was so trashed. I mean, it was *really* bad. There was a campaign to get me fired from my college. They were harassing the president of the university. These were all feminist groups! They were awful. If that's how they treated *me*, you can imagine how they suppressed all kinds of women, silenced them all these decades. Everyone assumed that they *knew* what *Sexual Personae* was about, and ha ha. They lost. They called me an essentialist. "She's an essentialist! She's a positivist!" All these *labels*. The *Village Voice* had a *vicious* campaign against me for years. At one point I actually went to a lawyer, and we put a stop to it. I was being defamed as a racist and all kinds of other stuff. I, who had suffered for so long because of my independent ideas, who could not get published, to be treated by the alternative press in that way, it's a *scandal*. And it shows what's wrong with this polarization of political opinion in the United States, where people are in lock step, and they're just not perceiving political issues in a nuanced way. So this is another thing I'm trying to do here. If the liberal press is truly liberal, then it should show nuance and imagination in how it treats cultural issues, and stop this stereotyping.

We need to bring the nuance back. But I think it has to start on the liberal side, because conservatives are very, very invested in the Bible and in religious tradition. You're not going to get much flexibility on the conservative side, especially when they feel that their religious viewpoints are being trashed all the time in the liberal media. But it is important for the liberal media to start doing a little soul-searching, and start asking whether its behavior has not *worsened* the cultural divide in America, and actually threatens the creation of young artists, their financial support by the society, and the whole career of being an artist. We need to get to the European model, where the artist is seen as in some way embodying the cultural history of the nation. It's only the liberals who can do that. So I'm asking liberals: look at this book, and let's get back to what is quality, what lasts. Let's have a movement that brings art back, the cultural respect in America. Because it's very, very threatened. The art world has been totally blind to its own PC leftism. So even though I'm a liberal Democrat, my primary allegiance is to art and the development of the young artist.

'I think that the artists of today are trapped in this PR culture, where they feel they have to make a tremendous shock thing to get attention, and any publicity is better than none.'

Q: *In the book you pose the question, where will our future artists come from? What's the answer to that, do you think?*

A: You have to start at the primary-school level. The major universities long ago abandoned the idea of great art in the canon. The canon has been associated with conservatives. But I believe in greatness in the arts. It's very unfashionable to use the word "greatness." That's what a critic should do, determine what is great and lasting and universal and can speak to the whole world. You may be very, very interested in certain things in the arts, but is this an essential work, a work that in the future could represent the age in some way? I think that the artists of today are trapped in this PR culture, where they feel they have to make a tremendous shock thing to get attention, and any publicity is better than none. I say that that is not responsibility to your talent. If you have a talent, you should withdraw from the chic scene, go someplace, and develop an artwork or a series of artworks and live with it.

I'm hoping I'm an example, because for five years, I stayed off the scene to do *this book*. I can get publicity if I snap my fingers, but I felt that this is an important topic, poetry and art in America, and it deserves total devotion. Over the last few years, [there were] all kinds of things on the Web, like "Paglia's 15 minutes are over" and so on. I remember seeing one thing that said, "You mentioned Camille Paglia. Oh, isn't she like five minutes ago?" That kind of snarky thing. This is the kind of pressure that young artists feel. I am lucky enough to have a number of books and have a job teaching at a college, so I could ignore this kind of pressure, but that is really ruthless. And what that does for the young artist is it undermines their confidence, the sense that you've *gotta get out there, gotta get out there*. If people really want to contribute to the history of criticism or the history of literature and art, they need to take time. I teach in Philadelphia, but I live in the suburbs. I go home. I look at the trees, I feed the birds. I get invitations all the time, to this event, that premiere, this and that. I never go. There's a lot of people who love to make that circuit. But you begin to absorb this kind of brittle, artificial thing that all cities, all great metropolises, always generate, whether it was ancient Rome or Athens or Renaissance Florence or right down to modern New York. That social scene is particularly fatal to the aspiring artist now. It wasn't this bad at all when I was in college. Even in grad school, I was going to Greenwich Village in the late '60s, early '70s, taking the train down from New Haven. You really had a sense of the arts and popular culture and hippie stores and silver-jewelry makers. You just had a sense of a kind of integration of popular culture and the fine arts. It was just a very exciting time. Now it's awful. I go to New York, and I can *hardly bear* to go downtown anywhere. I just feel everybody is just looking at each other and checking each other out, and there's a certain way you've got to look, you have a code that you're wearing that tells what group you belong to, what are your beliefs. No art can come out of that context. You've got to give yourself emotionally to art, you've *got* to.

Q: *What's next for you?*

A: I have my third essay collection under contract to Vintage, and it will cover the period from 1994 to now. And then I'm currently working on a project, and I don't want to say too much about it, but it's about the visual arts and Romanticism. I have a piece on plastic surgery coming out in the next *Harper's Bazaar*, where I criticize American plastic surgeons for having no knowledge of art. I say that European and Brazilian plastic surgeons are basing their surgery on older women on paintings and things like that, but our American plastic surgeons are basing it on Barbie dolls. So women look awful, older women look awful. Whereas a Catherine Deneuve, in Europe, looks fabulous. She looks like a nice, sparkling version of her *own age*.

There's no way to stop the plastic-surgery movement, I feel. I don't think there's any way to stop it, and I wouldn't want to try to stop it, because even though *I* don't want to do it — not unless things get really, really bad, not unless people stop, horrified, in the street — I still feel that if people want to reshape themselves, remodel themselves, it's perfectly legitimate, making yourself a work of art, et cetera. But I am asking for a rethinking of the models that we're using, because, like, Lana Turner, she looked so glamorous in her movies of the late '50s and early '60s. She looked so good. But she looked like a beautiful, sensual version of her *own age*. There was a kind of sexual maturity that she had. I think that American women who are depending on these really crass and illiterate surgeons are in a situation which is really bad. A 55-year-old woman should not look like a 25-year-old woman, or not try to, because there's no way you're going to win. A man is always going to want the 25-year-old woman. Instead, you have to add to your power as a woman. You have to show a knowledge of the world in your face, at the same time being glamorous. I want people to look at the history of Hollywood and realize how great the stars looked. The aging stars really handled it well. They weren't made into nymphets or ingénues. That's what we're doing now, and it's just horrifying. I'm a great soap-opera fan, and I'm very alarmed, like on *All My Children*, there are these really talented young women, and they're really good actresses, these women can't be older than their early 20s, mid 20s, and they are having surgery *too early*. I can see their faces start to get vapid. It's a horrible pressure in the TV industry, and in the whole nation at large. It's not plastic surgery per se; it's how we are conceiving of the ideal type. The aging woman should have dignity. We're in a very bad period right now. ■

Camille Paglia speaks at the Brattle Theatre, in Cambridge, on April 12 at 6 p.m. Free tickets are available at the Harvard Book Store. Tamara Wieder can be reached at twieder@phx.com.

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DINING OUT

Tantric Bar & Grill

Indian cuisine that's clearly a cut above

BY ROBERT NADEAU

ANN BROWN

NOT IN KANSAS ANYMORE: *the more exotic the dish, the better Tantric is.*

I never understood how anyone could name a restaurant after Gandhi, who was famous for fasting, until I got inside Tantric and realized that many people wouldn't recognize from the name that it's an Indian restaurant. The space, which has been Bnu, David's, and a Pho Pasteur, is a spacious duplex, with modern décor that hints at India without being explicit. The high ceiling also prevents heavy aromas, so it doesn't smell like curry when you walk in. I'm sure some people come in, sit at the bar, have a theme martini or two, and only when they get hungry realize they aren't in Kansas anymore.

If patrons just look at the appetizers, the list rather supports beer. Soup of the day ($3.95) was a brilliant tomato-coriander on one visit and a mild, rich yellow mulligatawny on another. A deceptively simple five-spice salad ($5.95) looks like field greens with a few mango slices, but there's a sweet flavor to the dressing. No, it isn't a sweet flavor, actually, but a whiff of sweet spice, perhaps cloves, that gives an illusion of sweetness.

Bhel poori ($5.95), one of my favorites, is here mostly puffed rice and bean-flour crisp noodles, with only a bit of the spice and tamarind sweet-sour that make this such an irresistible snack elsewhere. But Gobi Manchurian ($6.95), a fusion dish of stir-fried cauliflower in a sweet-sour sauce, is a spicier, vegan version of General Tso's chicken, a wonderful surprise. Narkuli chingri ($8.95) is an appetizer of shrimp in a South Indian style, with dry-tasting sautéed mustard seeds and curry leaves. Malabar crab cakes ($8.95) have a similar flavor, on a bed of sautéed onions that are just wonderful. Herali-garlic scallops ($9.95) are five fine sea scallops with a weak green dipping sauce of basil and cilantro.

Before starting on the entrées, I want to praise the rice: super-long grain, like Persian rice, with a good basmati fragrance plus a few cloves. Breads are also outstanding, a buttery naan ($2.95), whole-wheat paratha ($2.95), and a variety of stuffed naans, of which we had the garlic-cilantro ($2.95) and the lakhnawi naan ($4.95), with a sweet filling of nuts and white raisins. The onion kulch ($3.95) is another stuffed wonder, as is the Italian-style rosemary paratha ($3.95).

With main dishes, the more exotic, the better. The Bengali fish, doi maach ($15.95), is a terrific green, creamy curry with a dry hit of kalonji seeds that brings out the slight bitter edge of the chilies. Seafood Madras ($18.95) is an ordinary combination of shrimp, scallops, and squid in an extraordinary red sauce based on tomatoes that makes full use of South Indian spices.

In dishes with more familiar sauces, bhindi do piaza ($11.95) is still an outstanding dish of okra, in tomato, onion, and plenty of hot pepper. Chicken jalfrezi ($13.95) is boned breast meat in a tomato sauce with onions and peppers, but a very good version. And rogan josh ($14.95) is excellent chunks of lamb in another tomato sauce, this one leaning toward black pepper in flavor.

Our two baked dishes both seemed a little over-marinated and powdery in texture, but tasted good. Mirchi lasuni jhinga ($16.95) is certainly a good choice for those wary of Indian food: it's baked stuffed jumbo shrimp with some ginger and garlic, and a mango salsa/chutney that everyone will like. Adraki lamb ($15.95) is a handsome rack of four double chops from real baby lamb, with a fig chutney. Both dishes will be better when the restaurant is selling them faster, so the marinade has less time to work.

Tantric offers enough unusual drinks to amuse the young crowd, along with a selection of wines chosen for a cuisine that was never designed with wine in mind. Of our bottles, the 2004 Villa Maria sauvignon blanc ($7/glass; $25/bottle) had a fighting chance, as it was one of the most floral-tropical-fruit-flavored, highly aromatic New Zealand sauvignon blancs I've ever tasted. I'm buying some for my home cellar, though perhaps not for Indian food. The 2004 Alamos malbec ($7/$25), a red, was simply too soft and simple, though this Argentine wine makes no enemies; it's just on the innocuous side. Masala tea ($3.50), the original chai, is not overly spicy, and makes for a refreshing cup of Indian tea before theater.

The dessert list at Tantric is mostly Indian, although the one fusion choice, mango cheesecake ($5.95), showed quite well our night. Generally, one wants something leaner after rich Indian sauces, and the mango kulfi ($4.95), a true fruit sherbet in cones, might be just the thing. Pistachio kulfi ($4.95) was true to the nut flavor, but I like my kulfi heavier on the cardamom, please.

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The khher badami ($4.95), a rice pudding that is usually my favorite Indian-restaurant dessert, was a little thin, though nicely spiced. Gulab jamun ($5.95) is still doughnut holes in syrup, and the syrup has to reek of rosewater or something to get my attention. Not so here. Likewise, ras malai ($5.95), cheesecake in a cream sauce, was on the simple side, and shahi tukra ($5.95), described as bread pudding, is more like milk toast.

Service on two visits was excellent, not over-hovering when I was alone, not dropping a stitch with a party of eight. The modern, almost theatrical setting and hard-to-place Indian-techno background music set up an atmosphere that is of the moment, if not especially ethnic. I think this helps us approach the food without prejudice, and the food is clearly a cut above most Indian restaurants in Boston, if not at the London level. ■

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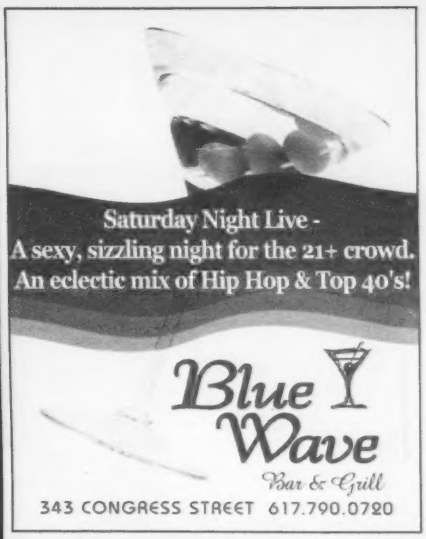
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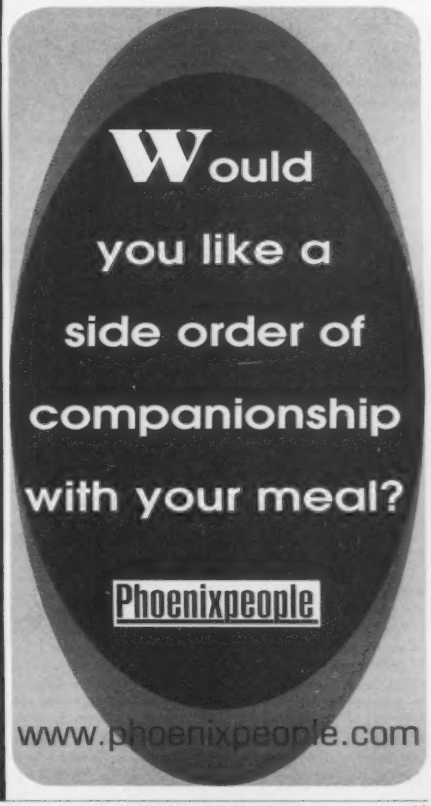

Dining guide

The following represent some of Greater Boston's more noteworthy restaurants, some *Boston Phoenix* advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

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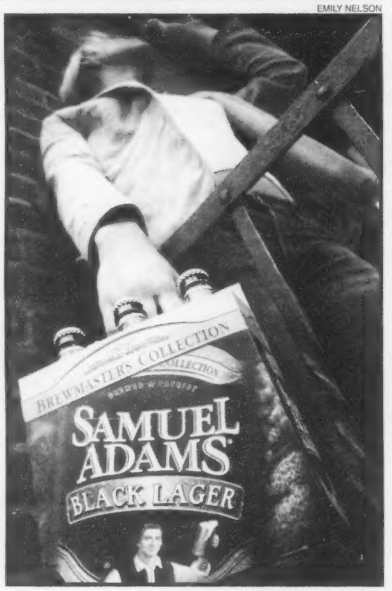
SIPPING

Samuel Adams Black Lager

Through a glass, darkly

EMILY NELSON



The Boston Beer Company is of course best known for its flagship Boston Lager, which, over the past two decades, has established itself as a tried-and-true staple beer if ever there was one. But owner Jim Koch is a restless sort, always looking to push the envelope, toying with esoteric beer styles that many casual drinkers may not have heard of.

"We make beers that I love," Koch says, over glasses of Samuel Adams Black Lager at his Jamaica Plain brewery. "Every beer that comes out of here is something that I think is a truly great beer. One of the things we're always looking for is wonderful beers we can bring to the American beer drinker. And Black Lager is one of them."

The man speaks the truth. Also known as a schwarzbier, this is one lager that departs fairly drastically from common conceptions of the style. Whereas many lagers are light and dryly effervescent, this is deep, dark, and delicious, marked by a rich sweetness that's never cloying and a gorgeous roasted character. With a provenance "primarily in East Germany, but a little bit in Bavaria," the beer "was developed in its current form probably in the early 1800s," Koch says. "That was before you had the paler malts that enabled pilsner beers to emerge in the mid-19th century. Before that, all beers were dark."

Indeed, the Black Lager is in many ways similar to an ale-style beer, like a dark and frothy porter. "Yes, it's exactly like a porter," Koch says, holding a glass of the stuff up to the light. "It's not a complete black hole, like a stout, but under normal conditions it looks that way. It's sort of an intimidating color."

Much more striking than its dark beauty, though, is the Black Lager's olfactory and savory allure. "In the aroma, there's a lot of malt. You don't get a burnt smell from it, you get a malty sweetness. Toffee, caramel," says Koch. "I get roasted notes, but not *burnt* notes. There's a drop of sweetness, nicely balanced by coffee flavors, almost like cappuccino." It's all accented by the beer's luscious consistency, a rich, almost viscous quality that's not at all heavy or filling. "It's an all-malt beer," Koch explains. "It's got a lot of protein in it. And there are some compounds formed in the roasting of the malt that actually contribute to head retention."

As much as Koch is in love with this style (and well he should be; I sure am), he's wary that some folks — people who may be accustomed to more staid Sam Adams styles — might shy away from it. "It's a scary beer," he says. "It's uncompromisingly dark, and it scares a lot of people off. It's an intimidating style. A lot of beer drinkers are afraid of the dark."

They shouldn't be. That's just silly.

Available in six-packs and as part of the Sam Adams Brewmaster's Collection 12-packs at most area liquor stores.

— Mike Miliard

Boston

ALLSTON/BRIGHTON

ANEKA RASA, 122 Harvard Ave., Allston, (617) 562-8989. $6-$21 (lunch, $7). A little more spicy and authentic than the better known Malaysian restaurants, but does quite well with blander yam pots and satay as well. Still, you kind of have to try the lamb rendang casserole, and maybe even the "jungle green beans (strong taste)," and the dessert of pulut hitam, a coconut milk/black rice soup that gets rather addictive.

BABASCO, 1022 Comm Ave, Allston, (617) 879-2628. $8-$13 (lunch, $5). We don't know why Turkish restaurants are springing up in Brookline and Brighton, but keep them coming. Babasco is a little cafeteria/café with big flavors on mixed appetizers, an outstanding doner kebab of grilled beef and lamb, and an eggplant kebab that isn't a kebab but is remarkably delicious in both meat and vegetarian versions. Also real Turkish sodas and yogurt drinks, and super-sweet desserts.

ISTANBUL CAFÉ, 1414-1418 Comm Ave, Brighton, (617) 232-1700. $14-$22. This used to be a good Turkish restaurant on Beacon Hill; now it's an amazingly good one in Brighton, ranking with such linen-tablecloth ethnic ventures as the Helmand and Argana. There are a lot of must-tastes: the fresh eggplant salad, the charcoal-grilled squid, the superb donner kebab, and the kunefi dessert.

RANGOLI, 129 Brighton Ave., Allston, (617) 562-0200. $9-$13. Something new to this area: South Indian food (generally spicier, more fried, and more vegetarian than the more familiar North Indian dishes). The dishes are so individualistically flavored that it's like Indian cuisine in Technicolor. Especially the crunchy-sweet samosa-bhel, the satisfying pav bhaji, masala dosa, and idli-sambhar. You can also fall back on the familiar tandoori dishes, vindaloo, chaat, and such.

BACK BAY

AZURE, 61 Exeter St. (Lenox Hotel), Boston, (617) 933-4800. $20-$36. Grandpa wants to go the old Ritz-Carlton dining room, and niece wants to try the nouvelle cuisine at the new one. Let's send this family to the Lenox Hotel, where the upscale Azure has some of the qualities of each, with a unifying theme of exotic seafood. Our picks off the opening menu favored the simpler ideas (goat-cheese flan, "Very Good Lobster Soup," rack of lamb, sherbets), over the more complicated dishes, and the Atlantic seafood (sautéed sea dabs with Peekytoe crab) over the Pacific stuff. But niece will get to sample at least three new species of fish and produce. And Uncle Carl will enjoy the extensive wine list.

BAJA MEXICAN CANTINA, 111 Dartmouth St., Boston, (617) 262-7575. $7-$12. Serves California Mexican food rather than "authentic" Mexican, but does so with spirit and skill. Most authentic Mexican restaurants, after all, don't have Baja's wonderful "ultimate chocolate cake," or its grilled salmon quesadilla, or a heavenly roasted garlic memela (close your eyes — it's pizza).

BANGKOK BLUE, 651 Boylston St., Boston, (617) 266-1010. $8-$17. Very good all-around Thai restaurant, with lovely paintings in a duplex space, and often easier to get into than Back Bay neighbors offering half the flavor at three times the price. Good with coconut milk and seafood and dumplings, especially golden triangles, rendang (an Indonesian coconut stew), choo chee fisherman, and a rare Asian dessert that works: Thai custard.

BHINDI BAZAAR INDIAN CAFE, 95 Mass Ave, Boston, (617) 450-0660. $10-$14 (lunch, $7-$8). A pretty little café from the owner of Rangoli and Tanjore, again offering regional dishes from all over India, but again at its best with Bombay-style dishes like bhel and chat papri, although the south Indian dosa is very wonderful, and the Bengali-style bhindi (okra) aachari is the best vegetable curry I've had in years.

BOMBAY CAFÉ, 175 Mass Ave, Boston, (617) 247-0555. $8.95-$15. A storefront with a good, standard menu, somewhat richer in seafood and fried foods than many, and with enough non-spicy dishes to satisfy parents from Iowa. Anything made with chicken tikka will be good, as will shrimp samosas, stuffed nan, mint paratha, and tandoori shrimp.

MARCELLO'S, 272A Newbury St., Boston, (617) 536-1004. $16-$22. Despite the Italian name and appearance, Marcello's is actually a very good Persian restaurant hidden behind a serviceable Italian one. You can order the fried calamari, but don't miss the eggplant appetizer, the two Persian beef stews, or some of the kebabs with fabulously aromatic rice. If you like rosewater, Persian ice cream is for you.

THE OTHER SIDE CAFÉ, 407 Newbury St., Boston, (617) 536-9477. $3-$7. Bohemian café with cheap West Coast sandwiches (on terrific breads) and fresh juices, including "a dose of wheatgrass juice."

SAINT, 90 Exeter St., Boston, (617) 236-1134. $6-$18. Chef Rene Michelena (La Bettola, Centro, the Vault) brings his Mediter-Asian flare to a menu of all small plates in a modish nightclub. It gets expensive before it gets filling, but don't miss the KL curried crab cakes, king crab maki, smoked scallop spring rolls, and lemon chicken parsnip fries. Dress to kill.

STANHOPE GRILLE, 350 Stuart St., Boston, (617) 266-7200. $17-$36. You don't have to avoid the old Boston police headquarters any more. Now it's the neo-Edwardian Jurys Hotel, and the downstairs has an ideal hotel restaurant. The menu is somewhat old-fashioned, and loaded with tantalizing potato side dishes. Don't miss the aged steak or the rack of lamb, although seafood and pasta are also very good. The Irish ownership of the hotel inspires some fine uses of bacon, and can be otherwise ignored.

TYPHOON, 725 Boylston St., Boston, (617) 859-8181. $10-$25. Too many cuisines at a useful range of prices. We think the Vietnamese food is the core of the menu, but some Hong Kong seafood dishes are well made, and the sushi is entirely acceptable. How you fuse is up to you, but you could start with spicy shrimp soup, ruby scallops, a classic Cantonese steamed sea bass, or a cheap vermicelli plate. Dodge the obvious Chinese tourist food, though.

GROTTO, 37 Bowdoin St., Boston, (617) 227-3434. $17-$24 (lunch, $8-$15). It's a little basement with bare brick and a red ceiling, and the spirit of a college-town bistro — moderately priced, adventuresome, youthful, and enthusiastic even when imperfect. The food is mostly Italian-inspired, such as Tuscan fondue, lobster lasagna, and outstanding sorbetti.

CHARLESTOWN

TANGIERINO, 83 Main St., Charlestown, (617) 242-6009. $17-$30. What is this beautiful Moroccan restaurant doing in Charlestown? Serving a mix of modern and traditional food in three rooms decorated with a similar mix of modern and old-fashioned Maghrebian furniture (all of it for sale!). Don't miss the calamari, the crab cake, the chicken bastilla, the tagine djaj (the chicken comfort dish for all time), or the homemade sorbets. You may need two visits to try all the don't-miss dishes.

taste buds

If the Red Sox win their afternoon home opener versus the Yankees on April 11, people are bound to be in a celebratory mood. Even if they don't win, there'll be festivities at Redbones (55 Chester Street, Somerville), when the restaurant throws a baseball dinner starting at 7:05 p.m. Along with a special menu of ballpark fare, the event will also feature video of the 2004 World Series and baseball trivia and prizes. The cost is $35; call (617) 628-2200 for reservations and information.

CHINATOWN

EAST OCEAN CITY, 25-29 Beach St., Boston, (617) 542-2504/4223. $4-$20. Handsomely decorated Cantonese–Hong Kong restaurant that actually nets a fish from the dining-room tank for your steamed fish. You can taste the difference. Good house-special soup, clams in black-bean sauce, king tou spares, and chow foon as well. Late hours, full liquor license. Dress up a little.

IMPERIAL SEAFOOD RESTAURANT, 70 Beach St., Boston, (617) 426-8543. $6-$27. The downstairs of the famous dim sum restaurant, full of big round tables for large groups on medium-celebratory occasions. The best of an overly inclusive menu are the ambitious Cantonese classics: steamed fish; lobster Chinese style; Imperial egg roll; roast duck; clams in black-bean sauce. Lavishly redecorated with live fish and lobster tanks, without losing the rococo, kitschy sense of the thing.

taste buds

Beacon Hill boasts an ever-growing number of good restaurants; no wonder, then, that the Taste of Beacon Hill is celebrating its fifth anniversary on April 14, from 6:30 to 9:30 p.m. The event, held at the Ritz-Carlton (15 Arlington Street, Boston), features cuisine from restaurants including Lala Rokh, the Federalist, Torch, Beacon Hill Bistro, 75 Chestnut, Scollay Square, the Hampshire House, and Grotto. The cost is $60 in advance and $80 at the door; call (617) 503-4140.

THE WINE CELLAR, 30 Mass Ave, Boston, (617) 236-0080. $36-$56 (for two, a la carte). The concept is fondues for appetizers, main dishes, and desserts. Our critic suggests a salad for openers, one of the cheese fondues, and one of the chocolate fondues for dessert. The other part of the concept is high-end wine, and our critic suggests low-balling the half bottles and the "Wow" list of aged and overlooked gems. It's a fiddly, lengthy evening with lots of things served for two — perhaps better for dates than serious gourmandize, despite the great wines.

BEACON HILL

ARTU, 89 Charles St., Boston, (617) 227-9023. $9-$23. A stylish, low-key trattoria and roastery with two locations. The Charles Street storefront is the place if you're in the mood for a terrific lamb sandwich, or if one of the nightly specials looks good. The original North End branch is a better spot for a full Italian dinner (longer menu; prices a dollar lower). At both, the food is affordable and consistently flavorful.

NEW SHANGHAI RESTAURANT, 21 Hudson St., Boston, (617) 338-6688. $8-$17. Chinatown's venerable Szechuan palace refurbished and refocused on Shanghai cold appetizers and soy-based stews. Five-spice beef and duck, crispy scallops with black-pepper sauce, steamed prawns with garlic, whole fish with braised bean curd — a consistently fine meal handsomely served. You could dress up for this.

PEACH FARM RESTAURANT, 4 Tyler St., Boston, (617) 482-1116. $4-$34. One of the smaller live-tank seafood restaurants in Chinatown, Peach Farm takes advantage by getting everything to the table really fast. Steamed fish and fried anything really benefit, but don't miss the braised chicken hot pot, perhaps the tastiest chicken dish in Boston.

PEKING TOM'S LONGTANG LOUNGE, 25 Kingston St., Boston, (617) 482-6282. $17-$25. The summer hit restaurant of 2003 is a revival of the 1950s Chinese-Polynesian palaces in a small bar-bistro setting surprisingly near Chinatown. Go figure over umbrella drinks, a fabulous pu-pu platter, solid bistro entrées, and fusion desserts like coco boba (like a pina colada milkshake). Our reviewer was troubled by the politics of neo-Trader Vic-ing, but he's an old fart who feels guilty about Charlie Chan movies, while scarfing down every spareerib on the menu.

QUALITY CAFÉ, 50 Beach St., Boston, (617) 988-8006. $4-$15. Actually a snack parlor, with late hours and lots of bubble tea, noodle plates, and odd desserts, but the huge menu will also suit large mixed groups, as the Chinese-American food is decently made and priced, and there are some excellent versions of Szechuan eggplant, spicy dry-fried seafood, stir-fried peapod stems, clay pots of rice, and seasonal hotpots.

YAN'S BEST PLACE, 52 Beach St., Boston, (617) 338-6223. $7-$16. A nondescript storefront leads to an excellent, old-school Cantonese seafood restaurant. See if you can get your server to translate some of the specials posted on the wall, but on the regular menu you won't go wrong with the house special seafood soup, any of the seafood dishes with garlic chives, the braised duck Buddha's delight, and the taro "tapioca pearls dessert" for dessert.

DORCHESTER/MATTAPAN

PIT STOP BARBECUE, 888A Morton St., Dorchester, (617) 436-0485. $5-$19. A tiny building and two-table restaurant built around an exposed brick oven. Basically take-out, and what you want are the exquisite pork ribs, slowly defatted and perfectly balanced between smoky and spicy. The rest is hit or miss. Late hours Thurs. through Sun.

UNITED HOUSE OF PRAYER KITCHEN, 206 Seaver St., Boston, (617) 442-0105. $6-$8. Cheap, wholesome, and filling soul food is the daily offering at this squeaky-clean cafeteria in the basement of the extensively rehabbed United House of Prayer for All People in the former Elma Lewis School.

DOWNTOWN/WATERFRONT

CALITERRA, 89 Broad St. (Wyndham Hotel), Boston, (617) 348-1234. $14-$35. We don't know why the Wyndham Hotel chain decided to put a Cal-Italian dining room only a few blocks from the North End. (Anyone can see why they were willing to spend big on a converted office building two blocks from Quincy Market.) But their risky move can pay off for Boston diners willing to spend French-food money on Italian-style dining with the luxurious tone, fancy ingredients, and spacious setting of a grand dining room. If you can get past the perfect foie gras, have the clam chowder, the roast lamb loin or duck breast, and the hazelnut chocolate frozen zabaglione. Dress up some, although the hotel guests come as they are.

LUCKY'S RESTAURANT, 355 Congress St., Boston Waterfront, (617) 357-5825. $8-$15. Retro bar with semi-retro prices and pretty decent food. The weeknight crowd is digiserfs for drinks and dinner, with lonely guys continuing later in the bar. Our picks are the smoked-chicken quesadilla, Bella's meatloaf, and BYO earplugs.

MANTRA, 52 Temple Place, Boston, (617) 542-8111. $21-$39. Mantra is like an avant-garde restaurant in New York: expensive, fascinating, intellectual, and scandalous. The food, however, is novel and excellent, isolating individual Asian-Indian spices in nouvelle cuisine presentations.

MARQUÉE NIGHTCLUB, 57 Canal St., Boston, (617) 523-1112. $10-$18. An Irish bar where most menu items called "Irish" actually are Irish, and good, too. We like the Irish sausage appetizer, the Guinness-marinated steak tips, and the inexpensive dessert of the day. Mashed potatoes, obviously, is the key side dish. Dress for a pub most of the time, but for a nightclub later in the evening.

MERITAGE, 70 Rowes Wharf (Boston

Harbor Hotel). Boston, (617) 439-3995. $15-$29. A great restaurant with a very confusing menu concept, organized around wines, with all 24 dishes offered in two sizes. Dress well and carry a big wallet, but you might splurge on a lot of small plates, you might splurge on a bottle of wine, you might stick with the five-course tasting menu (wines included), or you might even go for desserts and dessert wines. The other theme is seasonal and native and exotic produce, so don't miss the ostrich.

RUBY ROOM, 155 Portland St. (Onyx Hotel), Boston, (617) 557-9955. $10-$17. What's a nice bar like this with very nice bar food doing near North Station? Serving patrons of the boutique Onyx Hotel and truly sophisticated hockey fans, we guess. Upscale bar snacks like the tuna tartare and the frito misto are terrific, and the kitchen also turns out a few entrées, some classic sauces, a proper molten chocolate cake, and fine coffee and tea. Dress up a little, so you'll look good with a Citrine in your hand.

SPIRE, 90 Tremont St. (Nine Zero Hotel), Boston, (617) 772-0202. $23-$37. The latest in ultra-luxe dining rooms inside boutique hotels rides the usual combination of select seasonal produce and inventive cheffery, and rides it pretty far. Once the service and the room are adjusted, this will be a top spot. On the opening menu, meats, vegetables, and fruits outpaced fish, starches, and chocolate. Don't miss the heirloom-tomato salad, seared diver scallops, venison, and citrus-poached nectarines.

EAST BOSTON

SANTARPIO'S, 111 Chelsea St., East Boston, (617) 567-9871. $3-$16. One of the classic Boston pizzas, thin crust toasted to a marvelous crisp. And a font of wood-fired, East Boston "barbecue" items — skewers of lamb or sausage served simply with peasant bread and a hot cherry tomato. And that's all there is in a neighborhood bar with a core of boxing fans. Don't knock Boom-Boom Mancini or Vinnie Paz in here.

UNCLE PETE'S HICKORY RIBS, 309-311 Bennington St., East Boston, (617) 569-RIBS. $7-$20. Pete Cucchiara has developed a style of subtle smoked ribs that wins awards against revivalist barbecue, and packs in a working-class clientele in East Boston. Great fried chicken and French fries, but worth a pilgrimage for the "wicked pork ribs" and Asian slaw. The sit-down part is pretty basic, like all great barbecue joints.

THE FENWAY

LONGHORN STEAKHOUSE, 401 Park Drive, Boston, (617) 247-9199. $12-$22. Serviceable steakhouse near Fenway Park, if you stick with the T-bone and its relatives, the burgers, the "Texas Tonion," or (surprisingly) the chicken tenders and the (trust us) fried cheesecake. Yes, it's a chain, but new enough to Boston for some novelty. Excellent margaritas will get you over any gopher holes in the menu.

SORENTO'S ITALIAN GOURMET, 86 Peterborough St., Boston, (617) 424-7070. $12-$20. A (somewhat yuppie) neighborhood pizza parlor with food better than most "Northern Italian" cafés. The secret: a short list of top ingredients worked into al dente pastas, delectable calzones and pizzas, and a couple of creamy sauces.

JAMAICA PLAIN/ROSLINDALE

ARBOR, 711 Centre St., Jamaica Plain, (617) 522-1221. $18-$24. Can a small restaurant succeed in Jamaica Plain with décor as stark as a Ladder District Euro bar, Mediterranean food almost as good as Oleana's, and a wine list of French bargains? We hope so, as we're already invested in the tasting platter of six mezze, the Moroccan spiced lamb, a couple of seafood entrées, and all the desserts.

CAFE APOLLONIA, 146 Belgrade Ave., Roslindale, (617) 327-6910. $14-$17 (lunch, $5-$7). As ethnic restaurants go, Boston's only Albanian spot is medium-sized, modestly priced, and offers some incredibly good food. It's a lot like Greek food, and a little like Croatian food, with extra Qs, Xs, and umlauts. But the palate leans more toward garlic and yogurt, without so much spice, so flavors are meatier and richer. You won't miss many appetizers on the Apollonia platter, and can then swing into a lamb dish, or the beef qebap, the amazing moussaka, or the vegetable tourli, and save a little room for dessert if you like walnuts, honey, and filo.

CHA FAHN: A TEA ROOM, 763 Centre St., Jamaica Plain, (617) 983-3575. $14-$18. Dark, meditative, and minimalist, but Cha Fahn keeps adding entrées and sakes to their core concept of teas and tea sandwiches. Go to relax, and focus on such delights as the tea-bathed chicken, which tastes like divine barbecue, or the Indonesian satay tofu, or the chocolate mousse cake, or the Earl Grey rice pudding. The best of the teas are Taiwan oolongs and Japanese greens.

THE DOGWOOD CAFE, 3712 Washington St., Jamaica Plain, (617) 522-7997. $9-$15. It looks like a hundred other bars, but tastes a lot better, especially if you're having the wood-oven pizza (and especially the "evergreen"), warm tomato salad, pasta, steak tips, lamb specials, and/or blueberry pie. We like "and." Honey hot wings may get you to shuffle off Buffalo wings.

JP SEAFOOD CAFÉ, 730 Centre St., Jamaica Plain, (617) 983-5177. $10-$24 (lunch, $7-$9). A neighborhood sushi bar and Korean-Japanese restaurant that started out as part of an established fish store, so you know everything will be terrific. And it is, especially dumplings, scallion pancakes, stir-fries loaded with vegetables, teriyaki and tempura, and an excellent bibimbop. And did I mention top-quality sushi?

VILLAGE SUSHI AND GRILL, 14 Corinth St., Roslindale, (617) 363-7874. $9-$25. Good sushi and Korean entrées push deeper into the provinces, but this gem of emerging Roslindale Square — er, Village — does some neat custom maki and a terrific version of fried ice cream (yes, that's possible). Casual but nicely decorated little room.

NORTH END

ARTÚ, 6 Prince St., Boston, (617) 742-4336. $8-$17. Stylish, inexpensive trattoria and roastery. See listing under Beacon Hill.

LIMONCELLO, 190 North St., Boston, (617) 523-4480. $10-$28. Limoncello strains to go touristy by day and lavish by night. In between is a pretty good Calabrese kitchen that does very nice things with homemade pasta, scallops, Chilean sea bass, and seasonal salads. If you order with enthusiasm, they may ply you with the eponymous liqueur, a fabulous essence of lemon peel.

MAMMA MARIA, 3 North Sq., Boston, (617) 523-0077. $9-$33. Multi-level, candlelit spot with pink tablecloths and fresh flowers on the tables. Seasonal menu, with an emphasis on the innovative.

RESTAURANT POMODORO, 319 Hanover St., Boston, (617) 367-4348. $14-$17. A few-frills storefront offering savory, almost overwhelming platters. The action is in the daily specials, but watch for the red meat, risotto with lamb sausage, anything with fritters, and the roast-vegetable salad. They take reservations but use the nearby cafés when tables aren't ready. No desserts, so it's back to the cafés. No problem.

RISTORANTE FIORE, 150 Hanover St., Boston, (617) 371-1176. $15-$34. The largest restaurant in the North End, but rather pretty and uncrowded, since the seating is on three floors with every possibility from a summer-perfect roof garden to a bar with working fireplace. The food is expensive and reliable if not amazing, although the antipasto and the grilled meat entrées were more than reliable on our last visit, and the gelato-based dessert specials are not to be missed.

SOUTH END

ANCHOVIES, 433 Columbus Ave., Boston, (617) 266-5088. $5-$10. A lively neighborhood bar whipping up pizzas, calzones, and fresh pasta. Terrific value — when you can find a booth.

CAFFE UMBRA, 1395 Washington St., Boston, (617) 867-0707. $14-$25. In the shadow of the Cathedral of the Holy Cross, Caffe Umbra is about the last place we'd expect a trendy bistro, but veteran chef Laura Brennan quickly drew crowds for a menu of French-inflected specialties with lively flavors. The vegetable aioli, skate wings, and coffee pot de crème are sure to be widely imitated.

EQUATOR, 1721 Washington St., Boston, (617) 536-6386. $11-$27. Beautiful, romantic, even a little quiet space with first-class Thai food and enough steak, chicken, and pasta options to bring along someone who doesn't know or like Thai food. Of the fusion food, the Japanese appetizers trump the Korean entrées. Western desserts and a decent wine list mean you can have amazing spring rolls, prime rib, and crème brûlée all on the same night. The Buddhas on the wall might not consider that Nirvana, but you may.

THE NIGHTINGALE, 578 Tremont St., Boston, (617) 236-5658. $17-$25. Kind of the perfect South End restaurant of the moment: jazz soundtrack, big windows overlooking Tremont Street, minimalist decor, kinda-French food, with the right balance of moderating prices and hip. But you must have the wild mushroom tart, creamy polenta with wild mushroom ragout, roasted halibut, and cinnamon panna cotta. Very well matched wines by the glass, too.

PAN THAI, 14a Westland Ave. (Symphony), Boston, (617) 236-7907. $7-$13. The Thai restaurant closest to Symphony Hall and the Huntington Theatre, and a very good one, with a fine list of noodle dishes, fried appetizers, some very decent fusion dishes (grilled chicken lemongrass, seafood typhoon), and even a few desserts. The cheesecake is actually five teeny tarts of cheesecake, just a bite of richness.

PERDIX, 560 Tremont St., Boston, (617) 338-8070. $21-$24. Co-owner chef Tim Partridge is a roast-and-grill kind of guy, but with a fine touch on seafood. To move up from a tiny space in Jamaica Plain to a small space in the South End, he's powered up his garnishes and desserts, and while the menu changes often, this really is the place to have arancini, monkfish, "steak with whatever Tim wants," and hot chocolate with cookies for dessert. Unusual wines, too.

THAI VILLAGE, 592 Tremont St., Boston, (617) 536-6548. $8-$14 (lunch, $5-$6). Small, high-quality Thai room contests South End's restaurant row with plenty of spice and some innovative dishes like fried sweet-potato sticks, mussel pancakes, and excellent seafood salad. Solid standards (coconut chicken soup, hot-and-sour soup, pad Thai), though the curries are a lot alike.

THEATER DISTRICT

BLU, Sports Club/LA, 4 Avery St., Boston, (617) 375-8850. $24-$36 (lunch, $8-19). The only small thing about blu is the lower-case name and portions of some rich dishes. Flavors are large, prices are large (especially wine and desserts), and the room, mostly glass and metal struts like a modern airport, seems larger than it actually is, as well as louder and fuller with young people dressed to the nines. The signature appetizer is four kinds of raw seafood called "out of the blu"; entrées just don't quit with outstanding venison, fish, diver scallops, and lamb. Our critic preferred the cheese plate with ingenious garnishes to any of the desserts.

MCCORMICK & SCHMICK'S, 34 Columbus Ave. (Park Plaza Hotel), Boston, (617) 482-3999. $15-$28. The Park Plaza's revenge on the departing Legal Sea Foods is this upscale fish-house chain out of Portland. It doesn't exceed Legal's at what Legal's does best, but it does offer more restaurant-like desserts, vegetables, sauces, bar specialties, and a cool selection of airmail oysters. It's much posher and somewhat more expensive than Legal's, too.

ROCK BOTTOM BREWERY, 115 Stuart St., Boston, (617) 742-2739. $10-$16. Where have all the brewpubs gone? Well, 27 Brew Moons were merged into Rock Bottom Breweries. The beers are more constant, especially in the lighter styles, while the food has become more predictable, albeit moderately priced and served in immense portions. Our critic advises skipping the appetizers and anything quasi-Mexican, and having a steak or the alder-smoked salmon, and Key lime pie. The quick service is an asset in the Theater District whether you're dining before or after a show.

TEATRO, 177 Tremont St., Boston, (617) 778-6841. $14-$30. Short menu. Loud, crowded, dark space. But like Europe, like Rome. Dress to mingle with movie stars, and maybe eat some terrific Italian food, like a luminous ribolita (that's a white-bean soup), a slow-cooked pork shank that redefines the cut, and rich gelati for dessert. There's nothing more appalling than a fashionable loud bar with food so good you even get carried away by a green-apple martini.

taste buds

Fight hunger by eating? Why not? On April 11, the eighth annual Operation Frontline Dinner takes place at Tremont 647 (647 Tremont Street, Boston), featuring the culinary talents of a team of chefs including Andy Husbands (Tremont 647), Ken Oringer (Clio), Marc Orfaly (Pigalle), and Tony Susi (Sage). A reception begins at 6 p.m., followed by a five-course dinner to benefit Share Our Strength's Operation Frontline, a nutrition-education program that addresses the causes of hunger in the United States. The cost is $150, all-inclusive; call (617) 266-4600, ext. 13, for tickets.

ON THE CHEAP

Skampa

An unpretentious treasure

BROOK GRIFFIN

A man and his teenage son, beefy like a football player, celebrate college acceptance over a pie-size triangle of baklava. A small and feisty mustachioed man at a table in the corner pumps his fists when his calzone arrives — all 15 pounds of it, to judge by appearances — and jokes about how it will take three of him to finish it. And a red-haired kid who looks like a rower laughs with the woman behind the counter that this is his third visit this week. Skampa, in East Cambridge — a roast-beef, italian-pizza, and seafood spot, according to its sign (and much more, according to its menu) — is a treasure. Overlooked, easy to drive past, but so good when you finally decide to stop in.

"If you like it, tell others. If you don't, tell us!" reads the menu. So we're telling you, because we really, really like it. Skampa is entirely without pretense, its food is satisfying and delicious, and the price-to-portion ratio is nearly unbelievable. Roast beef is one of the specialties, and the roast-beef sandwich ($2.90/junior; $3.90/large; $4.50/super; $4.95/hot sub) shouldn't be missed. It's so cushiony, so tender and soft, so tasty; try it with the special sauce. The roast-beef dinner ($6.65) comes with French fries *and* onion rings *and* a salad *and* rice pilaf *and* rice pudding. So much food, so few dollars. The onion rings aren't too battery, and the French fries are thick and salty. The salad is fresh, and the rice pudding — if you can make it that far, which we did, with some discomfort — is a sweet finish. The ziti, chicken, and broccoli ($4.50/small; $5.75/large) has equal parts chicken, pasta, and broccoli, all fresh, all perfectly cooked. There's a long list of subs, including haddock ($5.25), eggplant ($4.55), and pastrami ($4.95), as well as calzones, pizza, more pasta, and salads. And the woman behind the counter refers to everyone who calls in for take-out as "honey" and smiles when you order, in a way that says, "You're making a good choice."

Skampa, located at 424 Cambridge Street, in Cambridge, is open Monday through Saturday, from 11 a.m. to 10 p.m. Call (617) 354-0009.

— Nina MacLaughlin

Cambridge

CENTRAL SQUARE

THE ASGARD, 350 Mass Ave, Cambridge, (617) 577-9100. $8-$20 (lunch, $7-$10). Quaff your Guinness or Magners in a postmodern mead hall of Celtic-Viking decor, with pretty good Irish entrées, especially the fish and chips and the bangers 'n' mash, or such quasi-Fenian delights as crab cakes, chili, "Emerald Isle Nachos," and "warm Moulton chocolate cake."

GREEN STREET GRILL, 280 Green St., Cambridge, (617) 876-1655. $16-$21. Used to be a dive with brilliant, highly-spiced Caribbean food. Now it has yellow walls, track lights, tablecloths, and milder food, but is perhaps more widely appealing, especially the salads, ribs, calaman, skirt steak, and crème caramel. It's great jazz-bar food, although the food service ends well before the excellent live music comes on.

KOREANA, 154 Prospect St., Cambridge, (617) 576-8661. $12-$23 (lunch, $8-$9). Reopened after a fire and a long hiatus, Koreana is more sophisticated and cosmopolitan than ever, with a stronger Korean focus (but very good sushi and Japanese dishes as well). Almost every table has a propane grill, and the grilled dishes are fun, but don't miss the skate wing fish appetizer and the real star of the meal: the array of side dishes and the complimentary cinnamon rice punch that ends dinners.

ROYAL INDIA, 313 Mass Ave, Cambridge, (617) 491-8333. $5-$12. There's no real proof that the typical Punjabi menu here is inferior, but everyone goes for Bengali specialties like the aloo bhate (spicy hash-brown potatoes), kasha mangsho (goat in onion gravy), chingrir malaikari (shrimp in coconut cream), and coppi pakoras (spicy cauliflower fritters). One hidden treasure is the egg-lemony chicken soup.

EAST CAMBRIDGE

ATASCA, 279A Broadway, Cambridge, (617) 354-4355. $13-$26. A warm, friendly restaurant, with big butcher-block tables, that makes a great case for the underappreciated food of Portugal. Order a couple bottles of vinho verde and enjoy the chopped-octopus salad and am ijoas na cataplana — clams in a traditional copper steamer. Check out the larger Hampshire Street location.

HARVARD SQUARE

BROTHER JIMMY'S BBQ, 96 Winthrop St., Cambridge, (617) 547-RIBS. $7-$16. The ex-House of Blues space has lost its wonderful art and performers, but the idea of white soul food in a shack lingers on. The new format emphasizes drinks with scary names, sports on screens, and waitresses with strategically-torn T-shirts. But you can still dine well on fried appetizers, a very passable chicken fried steak, various ribs (of which the Northern style are the most reliable), and side dishes of coleslaw and candied yams with walnuts. If you went in bib overalls, they'd probably have to hire you.

CHEZ HENRI, 1 Shepard St., Cambridge, (617) 354-8980. $20-$30. A classic French bistro with a Cuban flair: loud, casual, warm, and nourishing. Try the steamed mussels in creamy saffron broth, blanquette de veau on egg noodles, steak frite with sofrito and fries, trout à la meunière, lemon hazelnut tartlette. Cuban bar food is available until midnight, Fridays and Saturdays.

CRAIGIE STREET BISTROT, 5 Craigie Circle, Cambridge, (617) 497-5511. $19-$36. High-quality country French food and wine make this clubby West Cambridge neighborhood bistro a must-visit for food lovers. Chef Tony Maws does wonderful things with vegetables, wild mushrooms, starches, fish, poultry, terrines — even a simple salade compose. Make sure you get a dessert with ice cream or sorbet involved. Informal and only moderately expensive, especially if you can time it for the $29-after-9-p.m. three-course specials.

NOIR, 1 Bennett St. (Charles Hotel), Cambridge, (617) 861-8010. $5-$16. Not noir, but a nice hotel bar with a nice crowd of Harvard Square restaurant workers after about 10:30 or 11 p.m. The most logical food are the classy sandwiches, also after 10. Before that it's too light, and the closest thing to a solid meal is a $16 steak salad. Thus this is a good place to meet friends if you're going somewhere else to eat, or if you don't want to spend the evening with them. As a drinking place, Noir could hold you for a while with friendly staff and tone.

REDLINE, 59 JFK St., Cambridge, (617) 491-9851. $8-$19. It used to be a sports bar, and is supposed to be a bistro, but I think this menu is going to fly as a pub with a number of beers on draft and food at its best when hearty, as in the crab cakes, "grilled New Yorker," and bread pudding or lemon squares for dessert.

SANDRINE'S BISTRO, 8 Holyoke St., Cambridge, (617) 497-5300. $18-$36. Pretty serious and beautifully composed food, especially for something called a bistro, but the dedication to the food of Alsace ensures that soups and entrées will have hearty, bistro-like flavors. And then there's the signature pizza-like flammekueche, loaded with onions and smoked bacon. Fabulously composed desserts.

TAMARIND BAY, 75 Winthrop St., Cambridge, (617) 491-4552. $12-$22. At last, indian food as good as the idea of Indian food — a cuisine of layered spices enhancing natural flavors! Chef Wali Ahmad just doesn't miss, but the tomato shorba, the lamb chops bhunna masala, and the slow-cooked lalla mussa dal were early amazements. Each dish is made to order, and some will change with seasonal ingredients. The setting is a Harvard Square basement, but nicer than that implies. It doesn't matter anyway; this is the best Indian food our critic ever tasted.

UPSTAIRS ON THE SQUARE (MONDAY CLUB BAR), 91 Winthrop St., Cambridge, (617) 864-1933. $12-$26. The downstairs bar of UpStairs is still upstairs from the street, and easier to get into than the upstairs at the UpStairs Soirée Room. Downstairs has its own menu, with real treats like Tuscan pizzas, rabbit flamed in vin santo, a fine grilled swordfish, and butterscotch pudding, as well as superb teas and wines. Dress wild, because the decor is as though Monet and Matisse repainted the Stork Club under the direction of Klimt.

UPSTAIRS ON THE SQUARE (SOIREE ROOM), 91 Winthrop St., Cambridge, (617) 864-1933. $24-$36. The upstairs of UpStairs is the fancy dining room, an enchanting fantasy of Alice in Wonderland as illustrated by Klimt. Wear your shiny clothes! The food is French, Italian, and American nouvelle by turns, and some of the simple things, like the rib-eye steak, are as great as the tricky ones, like cold basil-zucchini soup. Oddball wines, too.

INMAN SQUARE

CAFÉ CHINA, 1245 Cambridge St., Cambridge, (617) 868-4300. $8-$14. A small, elegant restaurant characterized by contemporary Chinese cuisine, decor, and ambiance. Jazz background music, extensive beer and wine list, and homemade fortune cookies dipped in dark chocolate.

MAGNOLIAS, 1193 Cambridge St., Cambridge, (617) 576-1971. $12-$19. The Cajun food is still the best. Wider Southern menu takes in fried green tomatoes, super Key lime pie. Portobello mushrooms and informal tone are strictly from Cambridge.

S&S DELI, 1334 Cambridge St., Cambridge, (617) 354-0620. $8-$15. You can get a bit of everything here — traditional deli food to innovative entrées to desserts. Great burgers and omelets; popular for weekend brunch.

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KENDALL SQUARE/MIT

ROYAL EAST, 782-792 Main St., Cambridge, (617) 661-1660. $6-$13. A roomy and remarkably inexpensive pair of dining rooms, with a lot of Asian family business. Order what you see on their tables, such as Cantonese-style seasonal vegetables and seafood, but don't miss anything green on the whiteboards.

THAI'S, 1 Kendall Sq. (Building 300), Cambridge, (617) 577-8668. $9-$16 (lunch, $6-$8). Lovely, elegant, uncrowded place with tuxedoed servers — and you can still get delectable Thai (and some Vietnamese) food. Great fried appetizers and unusual grilled flavor in the Vietnamese shrimp-asparagus roll and grilled meats with lemongrass. Also, credibly hot jumbo shrimp chee and a generous pad Thai.

PORTER SQUARE

CHANGSHO, 1712 Mass Ave, Cambridge, (617) 547-6565. $9-$20 (lunch buffet, $8.50). An elegant survivor from the great days of Cambridge Szechuan restaurants, especially if you stick with Cantonese-style seafood and vegetables, salt-and-pepper calamari, steamed Chilean sea bass with ginger and scallion, and whatever the whiteboard specials indicate.

CHRISTOPHER'S, 1920 Mass Ave, Cambridge, (617) 876-9180. $6-$15. Serves Southwestern and Tex-Mex food, as well as sandwiches, burgers, and salads. A popular neighborhood hangout and a pleasant place to linger over a beer or coffee and dessert.

Brookline

BROOKLINE FAMILY RESTAURANT, 305 Washington St., Brookline, (617) 277-4466. $6-$13. If the Istanbul Café a few blocks away is Turkish food with finesse, then this is Turkish food with power everything. Lots of meat, lots of pilaf, lots of salad, and watch out for those long green chili peppers! You won't go wrong with the Turkish pizzas, the mixed grill, most of the kebabs, the okra stew, and kunefe for dessert — with Turkish coffee, of course.

KHAO SARN CUISINE, 250 Harvard Ave. (Coolidge Corner), Brookline, (617) 566-7200. $8-$15. The usual classy Thai restaurant with modern decor, excellent service, and very modest prices, but set apart by some serious regional cuisine from Northern Thailand. Don't miss the Miang Kum appetizer, little jewels of flavor you roll up in a spinach leaf and pop into your mouth. And don't be afraid of the mousse-like Haw Moak salmon steamed in banana leaves, the stuffed omelet, or the tamarind duck. And definitely let the server sell you the fresh mango with sticky rice for dessert!

LA MORRA, 48 Boylston St. (Rte. 9), Brookline, (617) 739-0007. $17-$25. La Morra is a rather authentic Italian restaurant sprung up on an otherwise quiet stretch of Route 9. Our critic wasn't amazed by the Venetian tapas, but doted on the pasta appetizers and salads, a special on rotisserie rack of pork, a wonderful braised calamari, and a hazelnut semifreddo for dessert.

OISHII, 612 Hammond St. (Chestnut Hill), Brookline, (617) 277-7888. $11-$17. The jewel box of advanced sushi, with special items named after customers, served on a small sushi bar and single table. I'd make a rule always to eat in restaurants where the kitchen is bigger than the dining space, if I knew of any others.

PHO LEMONGRASS, 239 Harvard St. (Coolidge Corner), Brookline, (617) 731-8600. $6-$27. A pretty and lively place bringing good Vietnamese food to Brookline, especially the pho chicken soup, fried appetizers, vermicelli plates, and "lemongrass tofu." Have a smoothie for dessert, or walk up to JP Licks.

SICHUAN GARDEN, 295 Washington St., Brookline, (617) 734-1870. $7-$20. Serious Szechuan menu in a very pleasant room. Not everything is great, but the Sichuan pork dumpling with roasted chili vinaigrette, ma pau tofu, sautéed string-beans and "camphur smoked duck" certainly are. One of the most regionally focused Chinese restaurants around, on what is still a lot of people's favorite region.

YOKOHAMA, 238 Washington St. (Brookline Village), (617) 734-6465. $9-$25 (lunch, $7-$9). Small jewel box of a Japanese restaurant, with some good Korean dishes as well. Wide selection of appetizers and sushi, generous entrées of tempura, noodle soups, and teriyaki. Don't miss the "stone pot bibim-bap" or the combo tempura.

Newton

ARIADNE, 344 Walnut St., Newton, (617) 332-4653. $20-$35. Elegant and blessedly quiet suburban oasis of fine Mediterranean food — really Italian with hints of French and Greek — with a bar menu until midnight. Don't miss the grilled-squid appetizers, rack of lamb, French-press coffee and decaf, or the dark-chocolate cake for dessert. Actually, our critic couldn't find a weak spot on this menu.

GREEN TEA, 24 Elliot St. (Newton Highlands), Newton, (617) 965-2260. $7-$14. This restaurant will sell you pretty much anything from East Asia, including sushi, but the specialties seem to be Northern/Taiwanese dim sum on weekends, and a menu of Hong Kong seafood specialties during the week. That menu is the one in the sheet protector, with the weird translations. Ignore the rest of the menu, and order off that one: seafood soup, salt-and-pepper shrimp, live-tank crabs and fish, and meaty hot pots.

LAM'S RESTAURANT, 825 Washington St., Newton, (617) 630-5222. $7-$16 (lunch, $7-$8). Lam's does so many things well that it's hard to categorize, but the core menu is Vietnamese, the decor and atmosphere approach the best suburban Thai restaurants, and you won't go wrong with pho, Vietnamese spring rolls, larb lao, hunglay beef or chicken, brown rice (actually Thai black rice), or fried bananas.

LE SOIR BISTRO, 51 Lincoln St. (Newton Highlands), (617) 965-3100. $22-$29. Le Soir is supposed to be a bistro, but the flavors, service, and prices all say French restaurant, and a mighty fine one. The rooms are small enough to dress informally, but the quality of the food makes it fun to dress up for the occasion. We were knocked out by the winter vegetable salad, monkfish, and cobbler for dessert, but you won't go wrong here, especially with salads and pastry. For example, the "rabbit pot pie" would be something with pastry.

METROPOLITAN CLUB, 1210 Boylston St. (Rte. 9), Chestnut Hill, (617) 731-0600. $14-$45. Metropolitan Club is designed to be a modern steak house, which is to say, a big-occasion restaurant serving steaks, seafood, side vegetables, and enough pasta and desserts to challenge the conventional view of steak houses. It's a good job, especially when chef Jeff Fournier gets playful, as with his "watermelon steak" appetizer. Have that, a steak, lobster, or monkfish osso bucco, and the sorbets or chocolate parfait for dessert. With some side vegetables, it will be expensive, but satisfying.

SOYA'S, 108 Oak St., Newton Upper Falls, (617) 527-8580. $7-$19 (lunch, $5-$7). Soya's claims to honor seven Asian cuisines, but is basically a Malaysian menu with Thai and Mandarin-Szechuan compromises. The best strategy is to stick with the unfamiliar, such as fried appetizers wrapped in soybean curd, the melting beef rendang, and the skate in tamarind sauce. For roughage, it's the seaweed salad (served in a martini glass), or the yu shang eggplant and string beans.

THAI THAI KITCHEN, 19 Pelham St. (Newton Centre), Newton, (617) 527-0285. $7-$11 (lunch, $6). Dig in to some of the most authentic Thai food ever presented in New England. That often means really, really spicy, as in the "wild curry" with earthy-sweet "lesser ginger." But it also means a dandy pad Thai that only needs four or five steps to get from the wok to you. Don't-miss items for the spice-avoidant are tod mun (in fact, most appetizers except the soups), and masaman curries.

Somerville

THE INDEPENDENT, 75 Union Square, Somerville, (617) 440-6021. $8-$23. It looks like an Irish pub, and the servers have the right lilt, but the kitchen is into adapting the French classics to seasonal produce. Have an appetizer soup, the grilled local squid with chickpea fries, seared scallops, and any dessert with ice cream. If the wine list doesn't interest you, there are 12 beers on tap. The initial crowd was very young, but interested in serious dining.

MACHU PICCHU, 25 Union Square, Somerville, (617) 623-7972. $9-$13. Peruvian food is meat and potatoes with a subtle touch of hot peppers, as well as excellent fresh ceviche. At this modest storefront, don't miss the papa la Huancaina in the potato category, or the bistek a lo pobre under meat. For dessert, have them all for $3 each. Welcoming, bilingual service and a crowd that is nostalgic or curious in about equal proportions. Did we mention cheap?

Watertown

AEGEAN RESTAURANT, 640 Arsenal St., Watertown, (617) 923-7771. $6-$15 (lunch, $6-$11). Here's a big slice of food politics right next to the Arsenal Mall. On one side of the street you have this clean, inexpensive restaurant full of hearty Greek dishes and lots of seafood. Across the street is a franchise steakhouse that advertises on the radio. Are you going to feast on fried calamari, spinach pies, baked lamb, and a lobster salad as big as two lobster rolls? Or are you going to pay half again as much for chain food?

Out of Town

CAFÉ MISONO AND SUSHI BAR, 669 V.F.W. Parkway-Rte. 1 (Chestnut Hill Village), West Roxbury, (617) 325-9919. $10-$16. A rare West Roxbury claimant to culinary attention, Misono shows that a Japanese-Korean menu can be workable, even lively, in the provinces. A small pretty place with a diverse clientele, but seek out the udon noodle soups, dumplings, anything fried, and spicy Korean dishes like stir-fried calamari.

FLORA, 190 Mass Ave, East Arlington, (781) 641-1664. $19-$29. Located in a renovated bank, the solo project of journeyman chef Bob Sargent is strong on grillwork and full of catchy touches, like the arugula-fennel-calamari salad, and the intensely garlicked escarole under the leg of lamb.

JAKE & EARL'S DIXIE ROADHOUSE, 220 Moody St., Waltham, (781) 894-4227. $8-$20. This Waltham storefront and sometime blues bar isn't where you might think to look for fine smoked barbecue and fried delights, but the owners used to work at the East Coast Grill, and their new place works as a kind of paperback version of the early East Coast: barbecue, big portions, major spice. They didn't snag the condiments nor stay for the seafood lessons, but they get some of the sense of fun. The pulled pork rules, but the burnt ends are good eating, the fried jalapenos are deadly, and the homemade ice cream from nearby Lizzie's will calm your mouth.

SPRING STREET CAFÉ, 320 Spring St., West Roxbury, (617) 327-6066. $12-$19. This would be a popular but low-tier restaurant in the North End; at the far edge of West Roxbury near Dedham, it's a very popular dining choice. Not too expensive and generally reliable, with some tendencies to oversalt, but you can dine really well on the pan-fried greens, homemade sauces for pasta and seafood, and tiramisu for dessert.

taste buds

Beer and wine dinners are common these days, but when does grappa ever get its due? The week of April 11 through 14, at Amelia's Trattoria (111 Harvard Street, Cambridge). That's when the restaurant offers a five-course grappa tasting menu from chef Delio Susi Jr. The cost is $40, not including tax and gratuity; call (617) 868-7600 for reservations and information.

taste buds

It didn't get the same attention as pinot noir in the film *Sideways*, but that doesn't mean you should ignore the pleasures of zinfandel. On April 13, from 5 to 7 p.m., 33 Restaurant & Lounge (33 Stanhope Street, Boston) hosts a zinfandel evening as part of its "Hot Off the Vine" series. The event features information on and tastings of zinfandel, along with accompanying dishes from chef Anthony Dawodu. The cost is $20; call (617) 572-3311 for reservations and information.

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Women Seeking Men

GIRL GONE WILD
30-year-old, blue-eyed, red-headed Italian, looking for a man that could possibly be as wild as I am. My best attributes are my hair and breasts. I will tell you my fantasies when we meet. I am very open. ☎1496 (exp 5/12)

COME EAT CANDY
Totally hot, slutty blond, looking for fun. Have a man, but love something on the side. Tall, tan, 5'10", 135lbs, 36C, long blond/blue. Let's talk. ☎2167 (exp 5/6)

SEXY BLOND, BI-CURIOUS AND OPEN
Beginning to explore the possibilities that are out there. Very curious about sub/Dom and BDSM. Would like to meet people who can explore this with me, interested in meeting males, or couples where the woman can watch me with her man. ☎1700 (exp 6/3)

DOWN TO EARTH
Very outgoing spiritual not religious, just want a good time. You just be yourself with a nice personality. That's all it takes. ☎1887 (exp 6/16)

FREAK BY NIGHT
Business woman by day, 5'8", curvy, brown/green, who is ready to make your dreams cum true. Gentlemen only. ☎1879 (exp 5/6)

LET'S EXPERIMENT
Traditional girl seeks man to release her kinky, wild side. Help me fulfill my fantasies. ☎1877 (exp 5/25)

MULTI ORGASMIC
Female looking for multiple men at the same time. Or men and women. Couple penetration sexual outcall fetishes. Have good control, kind lots of stamina. Be creative. All night long. Very serious. ☎ sassykat68 ☎2311 (exp 5/5)

A DIFFERENT AVENUE
I'm a pretty open minded female. I'm single, but tend to commit. Looking to keep things discreet and explore different avenues with similar males. ☎ tsslennar ☎2265 (exp 5/5)

BLACK BBW SEEKS WM
I am 25, with short dark hair, dark eyes, and dark skin, easy going, funny, and never married. I like a man who is funny, intelligent, affectionate, easy going, playful, energetic, and looking to find a lady to date for a real relationship, possibly leading to LTR. ☎9761 (exp 5/19)

BRIEF ENCOUNTERS
Gorgeous brunette, very sensual, likes to mountain bike, seeks secure gentleman only. Very accomodating. ☎2161 (exp 5/25)

LET'S PLAY FOOTSIE
26-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, sensuous about play, with large hands. ☎4479 (exp 8/18)

ALICIA
Sexy, black Barbie doll, looking for a discreet sexual encounter. 28DD, 24, 38. Ebony brown skin with a soft touch. Looking to have fun. ☎9596 (exp 8/18)

BEAUTIFUL SUBMISSIVE
Bright, refined, and feminine seeks very confident successful unattached man, over 45 who knows what a woman needs. ☎1733 (exp 8/18)

MISTRESS RACHEL
Strict and sadistic black dominia available to train a true pig slut who can demonstrate dedication and devotion to appease his goddess. As a prerequisite to serving your chastity will be expected and enforced. Realize your submissive nature under the guidance of a true supreme vixen. Serious inquiries only. ☎9239 (exp 8/18)

HELP OUT THIS NEWBIE
Easy going, open minded single Asian man. Enjoys going out, but loves staying in. All types welcome. ☎ serve2win ☎2071 (exp 6/9)

WHERE TO BEGIN
Very new at this and curious. Female seeks open minded male for a new adventure. Please be D/D. Conversation leading to who knows? ☎ mighoney ☎2225 (exp 4/28)

BBW SUB SEEKS HUNG DOMME
I am a punk rock, submissive, BBW into spanking, big cocks, and fisting. Any readers, want to find a well hung domme who will spank me. Penetration a must, not seeking just light play. ☎9999 (exp 5/19)

MY HUSBAND'S AWAY
And I want to fool around. Very horny. I just need a willing partner. Be discreet, need to be at your place. I want you to want me. ☎1829 (exp 7/14)

MISTRESS ANGELINA
Ebony domina seeking submissive for lifestyle play. 24/7 live in submissive welcome ☎ 9232 (exp 6/3)

SENSUOUS AND SEXY
Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, humorous, sensitive type for mutually, beneficial relationship. Please be serious-minded, clean and discreet. ☎9057 (exp 6/3)

BEAUTIFUL, SEXY EUROPEAN
Model-type, blonde, 27 years old, loves traveling, restaurants, shopping, theatre. Looking for mature white gentleman for mutually beneficial relationship. ☎9053 (exp 6/3)

SARDONIC SWEETIE PIE
27-year-old redhead with big brown eyes, giant natural breasts, and a dilemma to please you. Please be a smart, literate geek who wears leather, likes farts, into D's, spanking, anal and oral. I just want id make you happy. ☎4467 (exp 6/3)

COCOA SENSATION
I am a statuesque 5'8", 27, 127 with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice body, race unimportant. ☎4450 (exp 6/3)

A PERFECT 10!
I'm 24 and new to this. A hottie to say the least. I am looking for someone fun, attractive, not too old and please be attractive, and financially secure would be nice. ☎1482 (exp 5/19)

TAKE ME UNDER YOUR WING
I'm very ready for new explorations and experiences. I'm very passionate and sensual to the point of insatiable. I have no previous experiences except in my daily fantasies. Looking for a completely open minded, experienced Dominant person to show me the way. Professional well educated person in a safe and trusting environment. ☎1635 (exp 7/14)

ANYTHING OUTDOORS
Is your fantasy to do something sexual outdoors? Then I'm always up for it. I'm 28, 5'10", built, and easy going. Let's explore the wilderness together. ☎2156 (exp 4/22)

A DIFFERENT AVENUE
I'm a pretty open minded female. I'm single, but tend to commit. Looking to keep things discreet and explore different avenues with similar males. ☎ tsslennar ☎2265 (exp 5/5)

FAIR, FAT, FORTY+
I am a woman who likes using all her senses. Must not be turned off by fat. Must have some place to meet. I like intelligence, are optimistic, am a novice, but am ready for more. Especially interested in voyeurism and oral. ☎1499 (exp 4/22)

WET & READY
Mysterious, attractive, young Asian girl looks for hot, confident man for sexual adventure with. 25-30. Turn-ons include breasts, spanking, toys, and voyeurism. Are you ready to take me over your knee? ☎1048 (exp 4/22)

WHAT AM I DOING?
I have no idea what I am doing here - I am pretty much a lurker by choice. Being an artist she is pretty much a loner, but I have these urges. I love independent and intelligent people. Please do not respond if you do not shower or are looking for someone to pay your bills or be your mommy. ☎1234 (exp 4/22)

TEACH ME TONIGHT, PLEASE
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 30+ and hungry to learn true pleasure. ☎3480 (exp 5/26)

SEXY BLONDE NURSE
Open minded, sexy, MWF, who has a husband that travels. Looking to share in some fun erotic times. ☎2158 (exp 5/4)

NEW GIRL
Are you a strong, handsome man? Will you show me the way? I'm a submissive female interested, yet shy girl looking for you. ☎1887 (exp 5/7)

SMART BI-GIRL
Up til now, I've been completely straight but sexy interested in straight as well. I'd love to participate in a threesome to even like to try an effective threesome as a party term. Two hot girls, one guy. I've always been cast at punishment to one gender. Keep yourself clean and I swear I can make you feel amazing. ☎ Yourbarby ☎2175 (exp 4/14)

NAUGHTINESS
Are you a Jedi who can see everything but companionship? This young hot busty Italian is looking to be a generous, sane man to spend a few hours here and there together. Let's be naughty. ☎1398 (exp 5/12)

I WANT TO BE YOUR KEYHOLDER
I am serious, dominant lady who's looking for a real naturally submissive partner in my area. I am looking for a submissive partner who is D/D free, sober, over 6', good looking, in good shape, intelligent, not bi-sexual, and not into any kind of relationship. No masochists. ☎ 1187 (exp 5/12)

IRISH LOVE ON THE BEACH
Sexy blond seeks love on the beach. Blond hair, green eyes, 34D, and is seeking a SWM 40-55 for romance, friendship and parking adventures at my local beach in Nantasket. Let's have fun, and try it the Irish way. Late night, weekends ☎2018 (exp 4/22)

A - LOWER OF POWER
40 years strong, have you been bad? then you must call this strict goddess, only if you are submissive, can pamper, and need to be punished. ☎1105 (exp 5/6)

SO...
Are you ready? Have you been looking for an open, discreet, one on one, multi-faceted arrangement with a pretty lady? One that's hustling, no problem, etc? Sincere replies only. ☎1172 (exp 4/22)

HEED MASTER TO TEACH ME
I am small but athletic and have several tribal tattoos. I am new to seeking my deepest fantasies of submission, but am very willing to obey and learn. I enjoy my collar and restraint cuffs. I am open to explore anything as long as it is safe and discrete. I am looking for a Master who is experienced in training novice slaves and will respect my boundaries as I've discovered them. ☎1430 (exp 5/12)

CUTE SHORTY
38, 5', good breasts, in shape, fun, crazy, and flexible. Love kissing, and my fantasy is doing a guy from behind with a strap on. ☎1503 (exp 5/12)

GIRL OF ADVENTURE...
...seeks wild journey! Sexy, spontaneous 34 yr old SWF seeks spiritual, creative, witty, humorous, stable, 30-40, for all manner of kink. Cross dressers welcome. ☎4421 (exp 5/12)

CHARLIE'S ANGEL
Fun & flirty, sensuous & slender GF, 5'7", 125lbs, seeks a playful, muscular, romantic, genuine, down to earth guy 30-40 for a long term and/or casual relationship. Non-smoker, D/D free. ☎2738 (exp 4/22)

SWEET, SEXY NYMPHO
Sexy, dark-eyed Hispanic female, 25, 5'4", with "anything goes" policy. Into spankings, taking and giving, role play. If you're a tall, wild, attractive man who's very oral and thinks he can keep up, let me fulfill your fantasies. ☎2653 (exp 4/28)

KIBOUS KITTY
I am naughty, good-looking, and easygoing. High energy but but down-to-earth. Have no interest in anyone that isn't 100% out there and ready for a great body. I love to play. I am very clean n' purrfect. Must be sweet but confident. Sense of humor, hard body a plus but no mindless muscle heads. Good looks combined with great personality. ☎1358 (exp 4/28)

SWEETEST TABOO
SBF, 25, gorgeous legs and thighs, open to anything and really adventurous, looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp 4/28)

PLAY WITH ME PLEASE
I am someone who loves to feel good, explore, have a good time, and when I walk away, we should both be smiling. I like someone who knows how to please a woman and I have someone who wants to be pleased. A person who is not afraid to explore and be spontaneous! ☎1386 (exp 4/28)

FRIENDS OR MORE
I am a very beautiful girl, looking for someone that lives respect, is honest, well groomed, a great sense of humor, affectionate, considerate, loving, loving and goal oriented. Want to tango? ☎1364 (exp 4/28)

LOOKING FOR A SUGAR DADDY
Beautiful, bossy, slim-waisted hispanic female, aged 31, is looking for a buff, and funny man to spank me. I am open to other BDSM activities as well. ☎1277 (exp 5/12)

HOT YOUNG DOMME
Strict, sexy young dominatrix 19-year-old domme, turn-ons include BDSM, humiliation, humiliation, verbal abuse, CBT, cross-dressing, looking for a worship my body and my mind. ☎4463 (exp 5/12)

CUM ONTO ME
I've been exposed to porn too long. Very sexual female looking for a no-strings attached encounter. Give me some rough, yet gentle treatment. Must be clean-cut without expectations - except for getting off with me. ☎1879 (exp 4/28)

WILLING VIRGIN
BIF, outgoing, sexual, kinky & willing to be exposed. I dream of threesomes and experiences with other guys. Looking for someone for relationship, not just a one-night stand, filled with sensuality, foreplay & leading into hot sex, gentle biting, and massages. Everything includes toys and anal. ☎1868 (exp 4/28)

TELL ME WHAT TO DO
I'm a young woman looking for a man who knows what he is doing, and isn't afraid to ask for it. Scaredy-cats need not apply. ☎1871 (exp 4/28)

BIG GIRL WANTS TO LEARN
Anyone want to show me the way? I'm someone that is DYING to come out of her shell. It doesn't take too much once I get going. Enjoy sex greatly, into some pain, bling, and wearing little marks. Help me find some of these hidden desires. I am a big girl at 5'7" and about 250 lbs. Think you can handle it? ☎1437 (exp 4/15)

ME AND MY GIRL
Two sexy bisexual chicks seek a hot male bod. We're both 22. She has long legs and a great smile. I have breasts that will make your mouth water. We need a guy to come add the final ingredient to our recipe ☎ 2010 (exp 5/27)

DADDY'S GIRL
Sexy nymph, 22, seeks a daddy who can help her grow up like a little girl and then treat her as one. He must be firm, daddy, because this little girl LOVES you a lot of trouble. Be D/D free. Non-smokers only! ☎2000 (exp 5/27)

MISTRESS SCARLET
Enter the den of this boisterous dominant SWF, 45, with red hair and green eyes. Become acquainted with my wardrobe on you. Say my name, yet be ready to obey my every command. Taste my cream till you want to scream. Will train beginners. Cross dressers/fond worship welcome. ☎9688 (exp 6/9)

HASTY NUN WILL PUNISH YOU
Remember those days when the nun would grab you by the ear and smack you with the ruler for being a bad girl? Come to the old confess what a sinful little boy you've been and I will punish you in the appropriate manner ☎2008 (exp 5/4)

EBONY AND IVORY
I am 5'6", attractive, exotic eyes, dark skin and sweet personality, with a great sense of humor. Looking for that special Mr. Right. They're out there. They watch! Come to the old confess what a sinful little boy you've been and I will punish you in the appropriate manner ☎1341 (exp 4/22)

SUB/SWITCH LOOKING FOR DOM
Very large breasted, 56-year-old experienced sub looking for sensual, I am into bondage, S/M, edge play. Looking for a tall, intelligent, and fit 40-50 year old man who will try anything. ☎1031 (exp 4/22)

FOOT VIXEN
Female, supermarket whose high arches and perfect toes can bring a submissive to his knees. Stockings, boots, pumps, jacket, my toes will tease you to the brink of insanity. Impeccable bondage mingled with unimaginable titillation ☎9049 (exp 6/30)

SAFE/SANE DOMME
SWF, 43, tall, curvy, long black hair, trained in countless yoga, BDSM, CBT, erotic play, feminine/androgny SWM for LTR. Long list a plus. N/S, D/D-free. No affiliation with sadism. Let's be vanilla/sm mens Nate. ☎9028 (exp 4/28)

BIGGER THE BETTER
Sexy, dark-eyed female, 24, 5'1", dark-skinned, likes, turned on by a well-built man, 40-45, who is well-endowed, 6"+, also romantic, N/S. ☎9237 (exp 5/20)

CHARMING BEAUTY
27-year-old single student/administrative assistant in SE Mass area. I enjoy fine dining, shopping, long drives by the ocean, motor yachting, fundraising events, meeting new social agenda for reading and at the end of the day a hot shall in a steaming bubble bath with a professional hot rock massage. I'm interested in a casual or possibly long-term relationship. ☎2159 (exp 5/12)

NAUGHTY GIRL?
Ladies 18+. Have you been naughty and done something you should not have done? Do you need a spanking to help clear the air? Let this Mama-Dad put you over his knee, bare your bottom and make you feel better. Will respect your limits and discretion is a must. When you call, I will tell you about LOVE SPANKING which I know will really turn you on. ☎1919 (exp 6/10)

SHOW ME THE WAY!
SWM, 43. Wavy black hair, big brown eyes, great shape, tall, sun seeks attractive WF 20-45 for discreet, safe, first time encounters. I am new to this. Serious replies only. ☎2057 (exp 4/28)

OFFICE ROLE PLAY
SWM, 41, high level professional, who is tall, with long brown hair, and works out regularly. Looking for a playful woman, 21-37, for role play fantasies in my office. Confidentiality important and assured. ☎2157 (exp 5/4)

HUNG WELL
Attractive Italian male very well endowed, seeking ladies who like a real hung guy with stamina. ☎2056 (exp 4/14)

I WILL BEG FOR IT
Severely submissive SWM, begs for its undeserving pathetic ego destruction done by a demanding, and commanding dominant female. I will fulfill your every devilish desire and wicked whim. I will succeed where many other very good slaves have tried so hard but failed. PLEASE, PLEASE call sacred GODDESS. ☎ 9106 (exp 6/3)

WANNA WATCH
Handsome, SWM, 6', athletic build, well-endowed, seeking female who would like to watch me jerk off. ☎2155 (exp 5/6)

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Men Seeking Women

TRUE ROMANTIC
SBM, 55, tall, handsome, professional seeks a female who desires uninhibited passionate relationship. Age and race open. ☎2166 (exp 6/16)

TICKLE DADDY IN PTLD
SWM 6'1 daddy type into BDSM looking a female to bonding and being tickled, fast your endurance or mine thru tickle domination and endless teasing. Whether a top or sub, your experience will be mind blowing. Cum see what real tickling can do. Be 18-35 slimmed. ☎ 2049 (exp 4/22)

24/7 PERMANENT RELATIONSHIP
WOMAN WANTED. Can you travel just North of Boston? Unattached WM, 60, good-looking, N/S, D/D-free, 6', 220lbs, semi-retired, writing book, likes, cooking, mountains/beach tent camping/motor homing, meditation, living simply, spiritual not religious, romantic, pleasure/sweets, bubbling brooks, nature, relaxed relationships, championship football & baseball, sci-fi movies, jazz fusion. NOT INTO: dancing or loud/brash music, needy/demanding

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WOMEN seeking MEN

DOWN-TO-EARTH, PRETTY
Smart, kind, SWF, adventurous and spunky. Interests are traveling, sailing, swimming, music, art, non-fiction and human rights issues. Seeking unconventional SM, 40-55, with integrity and compassion. Non-smoker, no drugs. ☎930307

RED SOX FAN
SWF, **22**, cute, intelligent, fun, spontaneous, enjoys cooking, reading, art. Looking for man who likes movies, conversation, dining out or staying in.Friends first, possible long-term relationship. ☎260282

DOMINICAN REPUBLIC
SHF, 5'4", curvy, College grad, independent, open-minded, very creative female, no children, never married, N/S, D/D free. I love the outdoors and love animals. Family oriented. Seeks SM, **30**-45, from well-built to a little "beer belly" 30 - 45 +. ☎646587 @ **domletina**

LOOKING FOR A FRIEND
Attractive SWF, **33**, seeks attractive SHBM to have lots of fun with. Enjoys cozy nights in, or exciting nights out ☎543895

WARM, FUZZY, FEELING
I would like to cuddle up with someone during those cold Boston nights. We could go skiing, have some lunch, and then snuggle under a blanket with a good book. Are you for me? ☎608552

BEYOND REALITY
SWF, **54**, analytical, self-employed, enjoys the outdoors, travel and romance languages. ISO SM, 48-57. ☎655725 @ **Hannah123**

SERIOUS LONG-TERM REL
28-year-old mother of one, 4'11", 130lbs, brown/gold, non-smoker, with a love for opera, classical music, and the theater. I'm seeking a companion with the same interests. ☎621627

ADVENTURER WANTED
Outgoing, passionate, and sensual woman, open to meeting a loving man of healthy, mind, body, and spirit. I love nature walks, dancing, movies, and adventure. Let's have one together. ☎646098

WANT A GOOD TIME
SWF, **19**, loves music (U2, DMB, Pearl Jam), sports (running and soccer), and frenzied nights. Seeking SWM, 18-25. Show me what the city has to offer! ☎655865 @ **Melissa**

BOOK OF LOVE
Optimistic, funny, and sincere librarian seeks to answer the question: who wrote the book of love and is he single? I'm 47with a penchant forlistening to art events and listening to jazz. Call me! ☎646741

LOBSTER LOVER
DWF, **35**, Lobster lover with an active lifestyle seeks an equally active white male. I have blonde hair and brown eyes and love to play tennis, gimme ace! ☎646790

DANCING SHOES
Life is not a dress rehearsal. SWF, **57**, loves cooking, dancing, concerts, long drives. Seeking SM, 56-66, N/S, for companionship, possible LTR. ☎653532 @ **rosepetal05**

BROWN-EYED GIRL
Brown eyed girl, caring and honest who loves soft rock and R&B music seeks a non-smoker. I am open to trying any kind of man. Let's talk. ☎646800

READ ME
I love going to readings and doing crafts. I am a kind, honest, honest, health specialist, so obviously non-smokers need not respond. I am looking for an equally kind caring male. Call me if this sounds like you. ☎646817

SEEKING SOULMATE
Sexy, single, Jewish female, **37**, searching for the love of my life. Multiple interests include reading, cooking, listening to music. So what are you waiting for? Call me now! I hope you're out there somewhere. ☎537768

LOVE TO SKI!
Single teacher, blond/blue, **27**, non-smoker, looking for a man around 30, around 5'10", that likes to be active like me. I am into all types of sports,such as snow boarding and soccer. Wanna see if you can keep up? ☎645828

ANYTHING DIFFERENT
Weight lifting woman with a love of running and bike riding who listens to Jazz and loves to eat anything different can't wait to hear from you. Call me. ☎646826

HIKING FOOL
Are you in shape with a lot of energy? So am I, I'm a hiking fool looking for a partner. If this is you, give me a call. ☎646836

BODYGUARD
Needed. Young female, mid **20s** would like to interview with the perfect man to see if it's mutual. I'm very attractive. I enjoy intelligence andchallenges. ☎531844

JAZZ ME UP
I am a fun and loyal woman, I like to volunteer and play sports. Classical, jazz, and rock music really get me going, but honest, fun men who like the same things I do are what really turns me on. ☎646845

LET'S DANCE
Dancing hot with hazel eyes and brown hair is looking for a warm and outgoing man who likes Italian food and jazz. I am a teacher with a lot to offer, let's talk. ☎646856

NORMALLY REQUIRED
SWF, **30**, enjoys working out, playing sports, I like being low-key, hanging out with close friends. Seeking SM, 29-32, who works out, and wants tohave fun. ☎652468 @ **marie10**

MUSIC TO MY EARS
Soft, but sociable woman who likes to dance, ski, and play guitar is looking for you. Let's listen to classical music together. ☎646858

BUMPLE LIFE
SWF, **43**, 5'6", brunette/brown, homebody, seeks intelligent, sensitive SWM who enjoys animals, comedy, home-cooked meals, and is open to LTR, possiblemarriage. ☎474730

SEEKING ROMANTIC GUY
DWPF, **58**, seeks outgoing, compatible, attractive, fun, gentleman, 50-69, who is educated, financially/emotionally secure, and has many interests. ☎670015

NATURAL, HONEST WOMAN
DWPF, **35**, 5'5", average weight, curvy, smoker, loves to laugh. Seeking PM, 32-48, who thinks outside the box and questions everything. ☎619419

FOND OF FAMILY
SF, **63**, 140lbs, dirty blonde hair, enjoys weekend getaways, wants to meet loving, caring, honest SM, 58-64 ☎649095

ADVENTURESS
Want to go Patagonia? Denali ? Eyeing both for my next trek. Closer to home, this pretty, Ivy League educator, SWF, **42**, loves playing the fiddle,sushi, Bach, NY Times, libraries, poetry, gardening, shooting hoops, cribbage, tenderness, Hellbent on the real thing with a sweet, smart man. ☎503197

TRUE COLORS
Down-to-earth SWF, **44**, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beachwalking. Seeking laid-back, easygoing SWM, 35-60,non-smoker, for casual dating, possible long-term relationship. Honesty a must! ☎257882

FOREIGN FILM LOVER
Beautiful, intellectual, multi-cultural, professional SF, **36**, non-smoker, never married, no kids, seeks professional SM, non-smoker, loving, caring,attentive, educated, financially secure to cuddle with, view international films and dining, theatre, museums, politics, foreign policy, leading to a long-term relationship. ☎699163

STRONG WORK ETHIC
I am a 31-year-old SWF, employed as a social worker. I am fun, outgoing, and family-oriented. I love eclectic music and Portuguese food. You be between **30**and 40, with no kids. Let's find a fun outdoor activity to do together! ☎622374

ROMANTIC SENIOR
Very pretty DWF, **65**, 5'6", average weight, very young-looking, N/S, long blonde/blue, great personality, seeks man, 68-73, N/S, 5'11"-6'2", for LTR.☎960178

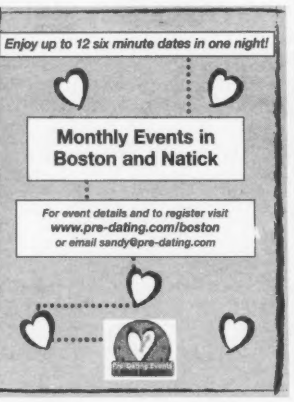
SPRINGTIME
When young (and older) men's fancy turns to love and "new beginnings". Cute, passionate WWF, seeks romantic gentleman, **59+**, to share newpossibilities & new adventures. ☎267095

CUTE AND INTERESTING
WM, **53**, 5', 106lbs, brown/brown, very kind, compassionate, caring woman, enjoys most music, dining out, dancing, more. Looking for confident WM,56-58, with a good sense of humor. ☎641834

CRAZY ABOUT COMEDY CLUBS
Attractive SBF, **34**, 5'3", dark brown/dark brown, alluring smile, N/S, very independent, works 2 jobs. Seeking WM, 28-38, N/S. ☎638017

SPRINGTIME
When young (and older) men's fancy turns to love and "new beginnings" Cute, passionate WWF, seeks romantic gentleman, **59+**, to share newpossibilities & new adventures. ☎668174

LOVE COFFEE AND JAZZ?
34 y/o SBPF, with East African roots and a full-figured body, confident and lovely, seeks kind and intelligent guy (30-45), who doesn't play games. ☎620983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SWEET AND SASSY
senorita. Sultry brunette with golden skin and dimples to die for. Wanted: tall, dark, and handsome blue eyed boys are a plus. Seeking down to earth dude 23-35 who wants to chill and have fun, casual dating or relationship. ☎571017

MUCH TO OFFER
Compassionate, adventurous, creative beauty, **50s**, making the most of life's experiences. Looking for a man who is quick to laugh, gives of himself totamily and friends, and would stop to have a slow dance around the kitchen. ☎631972

PROGRESSIVE SWF, 37
Seeks male with similar values/politics for long-term relationship. I'm warm, sensual, down-to-earth, reddish-brown/blue-green, love cooking, dancing, spending time with those I love. Looking for emotionally mature gentleman who's interested in commitment, sharing some of these activities and much more! ☎352185

TAKE A GAMBLE
Curvy **24**year old WF medical assistant seeks mature, friendly 25-30 year old male. Enjoys swimming, walks, movies and the casino.☎623051

YOU + ME = LUV?
I am an interesting, vivacious young woman with a love of biking, hiking, and staying in shape. I would love to meet a guy who could be my gym partner! I love Italian food! ☎586030

FUNNY CHICA
Independent, easy-going girl into wine tastings, the gym, and concerts. I am 5'5", **31**years old, and seeking a man 30-38, 5'10"+, who is familyoriented, independent, loves being around people, likes to travel, and is spontaneous. Be active! ☎633608

SERIOUS STUDIES
Looking for a man to be friends first, to help me do research, that I cannot finish because of a problem with my eyes (not at all blind). I am 49, Asian, and am looking for someone serious, deep, and scholarly, to be my friend and spend time with me. New York area. ☎639002

GOLDEN GIRL
Romantic, slim, blonde SWF, young **40s**, enjoys music, beaches, dining out, romance. Seeking attractive, in shape S/DWM, 40-52, medium-athletic build,for serious, romantic relationship. ☎472769

SEXY EYES
31-year-old with green eyes, and brown hair. I love hanging out with my friends, developing lasting relationships with those I love and feel loyal towards. I am very dependable and honest, so you be too. Are you in it for the long haul? ☎482256

FRIENDSHIP
A warm SJF, love learning, ideas, Judaism, spiritual growth, comparative religion and philosophy, classical and world music. Seek new friends for learning, creativity, mutual support, growth. ☎532816

HOW SOON IS NOW?
SWF, **37**, blonde/blue, witty, intelligent and attractive, living in Boston. Enjoys movies, cultural outings, seeking SWM, non-smoker, 30-42 years inage, who's is progressive, educated, cultured, and can think outside of the box. ☎507213

BOOK JUNKIE
Dichotomous attractive curvy brunette, **23**, 5'8", artistic singer songwriter with moral leanings (most of the time!). Seeking a true gentleman with acreative flair 23-30 who will accompany me to the bar on saturday night, laugh and dance, cuddle and kiss (I like it slow) and take me to church on Sunday where I like the teachings but am not a Christian. Let's grab tea and talk. ☎569782

HEAD IN THE CLOUDS
But my feet are on the ground! I am a dedicated nurse practitioner who is one of the kindest people and best listeners you'll ever meet. I can be serious when needed, but I know how to let loose! ☎578337

INSPIRE THIS ARTIST!
I am an artsy, alternative, dynamic chick who is looking for a passionate, dark-haired man with whom to fall in love! Please enjoy traveling, steak, and dogs! Tattoos are also a bonus! ☎586023

DO YOU BRIDGE...
over Italian food? SBF, **38**, exotic eyes, attractive, non-smoker, with son, special education behavior analyst, seeks attractive, funny, laid-back WM,30-45, non-smoker, for friendship, possible romance. ☎606523

CHAN INTELLECT
1960s counter-culture, non-materialistic, eccentric, unconventional **58**old years. You: no credit cards, challenging tete-a-tete, flexible, appropriateteeth, uncrossed eyes, spiritually evolved, non-gov'tchem dependent. Philadelphia. ☎628501

IS IT TIME?
Very attractive female, seeks male, **30+**, race open, who knows he's ready for a sweet, loving, nurturing, healthy, mature relationship combined withhumor, passion, sparks, and the everlasting exploration of life. ☎628552

BROWN-EYED GIRL
Pretty blonde, **50**, 5'6", security guard, degree in bio-chemistry (getting back into that field), interests include classical music, knitting,embroidery, videos, chatting with friends. Seeking an intelligent man, 48-60. ☎270915

FINE YOUNG FEMALE
Single Brazilian/Cape Verdean female, **19**, 5'2", 110lbs, employed, loves dancing, going out. Looking for a genuinely nice guy, 23-35, who wants aserious relationship. Holler back. ☎429811

MYSTICAL EYES
Let my green eyes look into yours! I am a young, energetic, professional who enjoys cooking and spending some quality time at home. I love long conversations and meaningful silences. Let's share a bottle of wine! ☎522052

PASSIONATE & INTELLIGENT
SWF, **49**, 5'5", blonde/blue, fit, shapely, active, seeks filmmate to share intelligent conversation, travel, discovery of other cultures, outdoorenjoyment. Please be interested in above, nonsmoker, an honest gentleman. ☎549873

ADVENTUROUS IN S END
Live in South End, enjoy city life, travel to St. Petersburg, love classical and jazz music, visit Jordan Hall weekly. Like nature, company of cheerful, intelligent gentleman w/SOH. Would like to meet human being, **60s**, to share company/difficulties of life. ☎232233

ETHICS A MATCH
SWF, **25**, 5'9", beautiful brunette, creamy skin, looking for casual dating relationship to have a good time with, ages 25-35. Laid back girl who'sseeking tall guys with a great sense of humor, who enjoys city nights out and cozy nights in. ☎571027

CUTIE PATOOTIE
They say that the biggest personalities come in small packages and I am living proof! I may be small but I have many interests and know how to have a good time! Let's meet! ☎578229

ESCARGOT
Unconventional, very attractive SJF, mid-50s, in great shape, artist/businesswoman, with eclectic city interests seeks non-ugly, fun/serious, aesthetically aware city man for whatever chemistry dictates. Greater Boston area please. ☎550612

WOULD YOU DARE?
Quirky, groovy female, **49**, with a 35-year-old mentality and figure, 5'4", curvy figure, loves Harleys, blues, sci-fi. Seeks SM with wild sense ofhumor, willing to pick me up on his mean motor scooter. Watch the moonlight shimmer in my jade mermaid eyes. Tattoos/ long hair a+. ☎937174

ECLECTIC TASTES
Attractive female, **33**, seeks sincere mature male to explore life with. Open minded, ambitious, smart, compassionate, honest and stable describes us.Love of the city and countryside. Open for a long-term relationship. Race and age open. ☎560602

TRULY "ALIVE"
Full-figured, honest Latina professional, **43**, 5'3", dark hair and eyes, smoker, great sense of humor, enjoys salsa music, dining out, people withspirit. Seeking honest, fun-loving, lively male, 40-50. ☎200879

I LIKE NICE BIG GUYS!
30-year-old SF, very cute, brown/blue, thick build (size 14/16) carry myself well, likes having fun, music, shopping, sports. Seeking nice big guy (200+lbs), with job and car, who's honest, not rude/selfish and can appreciate an independent, hardworking lady. ☎606500

MYSTERIOUS POET
This kind-hearted poet is looking for a sexy, understanding man with whom to discuss iambic pentameter. I'm 5'3" with a curvy bod, lovely, olive skin, and a love of the beach. Be a gentleman! ☎508441

A WORDLY WOMAN
Seeking an intelligent, handsome man who can keep up with me. I am 5'4", quite good looking, and have a great smile, but the adventure doesn't stop there. I'm into music, theater, sports, everything! ☎608545

MFA? COME THIS WAY!
Are you into art and culture? What about foreign films and Nabokov? These are a few of my favorite things and I would love to discuss them, with you! Let's hit the MFA together and see love expressed through art! ☎608562

CRAZIES WELCOME!
No drama, thanks, but I love people who have a fun and crazy side. Adventure is the key to life. We'll go explore the great outdoors together! Join me for a picnic atop a mountain we will conquer! ☎606566

WORK HARD FOR THE 3
I need a hard working man in my life who can show me the finer things and let my heart live freely! I have a very loving and giving personality and lips that are luscious! I'll sing you to sleep! ☎608578

RASPBERRY RHAPSODY
When I begin the day with a raspberry hot chocolate, I know everything will be perfect! I'm giggly and always quick to laugh, so please have a sparkling sense of humor and an open mind. ☎608584

SINGLE AGAIN
WF, **46**, coming out of a long-term relationship, open-minded liberal, looking for fun, like-minded man, 33-60 ☎608375.

ELECTRIFYING
Slender, beautiful, electrical engineer seeks someone to light up her life! Please be gentle and kind. I will be certain to treat you with respect, compassion, and love! Let's play volleyball! ☎616432

DOWN BY THE BOARDWALK
I am an ambitious, petite woman who is looking for her match. I am **49**, with brown hair and brown eyes. I love the beach and seafood, so join me forsome shrimp scamp! ☎616434

HAVE CONFIDENCE!
Confidence is the sexiest trait anyone can have and I've got it! I am **40**, with dark brown hair and I'm in the health care field. I have an amazing sonreand he, along with karate, is my main focus! ☎616511

YOU'RE NOT ALONE!
Attractive, funny, athletic, SF who is looking for someone to enjoy the perks of dating with. ☎616427

BEAUTIFUL BLONDE...
Very Sincere, caring, and kind. Seeking honest, sincere, dependable, loyal, decent man, 50-65. Do you exist? You will not regret answering this ad. thank you. ☎263836

HOT IVY CO-ED
A perfect 34-28-34 venturing outside the Yard. Loves sex on the beach (the drink), and bar-b-que ribs. Seeking fellow marathon runner, intellectual, and Catholic who is courageous enough to show his quirky side but knows how to please...my mind. ☎616630

TALL SIP OF COOL WATER
Easygoing 32-year-old woman, 5'9", who enjoys hiking and art, all music except country, and has no kids. Would like to find a man over 5'11", that enjoys similar activities and traveling. ☎622377

FRIENDLY TEACHER
Active kayaker, and tennis player, into movies and nice dinners. I am kind, friendly, and considerate. I am 5'3", **30**years old, without kids, and idon't smoke. I would like to find a hard-working, considerate, funny outdoors man over 5'5", 28-35. ☎622062

SEEKS COMPANY
on her travels. **29**year old WF seeks 28-40 year old men. Likes traveling, knitting, current events, and all kinds of music! Be funny, compassionateand sporty. Open to new experiences! ☎623012

LARGE & LOVELY
Single, black, **22**y/o, full-figured woman. Looking for new friend in a SM, 22-35 ☎594801

You just started dating someone new. The first few dates have gone well and you'd like to continue the relationship, but you don't want to overwhelm him or her. So when it comes to phone calls, e-mails, and text messages, how much is too much? Tom and Christine discuss the finer points of communication etiquette.

How often should you contact a dating partner?

Tom: As much as needed or wanted. Sometimes two times a day, sometimes once every other day. It all depends. Translation: *I like to appear casual. I call the woman each night at 8:04 p.m. Not a minute later. If she doesn't answer, I grab my binoculars and hit the pavement.*

Christine: At least once a day, everyday. You should keep in constant contact because people's lives change quickly and you want to be up-to-date. Translation: *I could scream, "Insecure!", but I'm sure you can smell it on me.*

Has anyone ever contacted you so often that it became annoying?

Tom: I did have a one-night stand who became obsessed. Originally, I thought it was because I had stolen $20 from her for cab fare, but she wanted a second date. Translation: *I enjoy speaking freely about my criminal past. It gives me a bad boy edge.*

Christine: One guy was a little pushy. He called seven times a day. Being a strong, independent woman, I politely and firmly asked to stop. Translation: *Being a strong, independent woman, I called the police. He now writes me seven letters a day from jail.*

Do you judge people by their voice mail greetings?

Tom: Yes. A voice mail greeting is a reflection of one's self. My greeting is short and professional. Translation: *My greeting is short and professional. I am professional at being short.*

Christine: I do judge a person's greeting. I don't like people who have greetings that fool me into believing I've reached them when I've actually reached their voice mail. Translation: *I was teased in the schoolyard. They kept saying gullible was written on the ceiling. But there wasn't any ceiling outside! What else could I do but* weep.

Do you have friends who are addicted to speaking on the phone with their dating partners?

Tom: Yes. They are whipped. I make fun of them and they deserve it. Translation. *I wish someone would hold me.*

Christine: I do have friends like that, but I understand and respect them and their relationships. Translation: *When they're married, I'll hunt them down and toilet paper their homes.*

M - Male • F - Female • S - Single • D - Divorced • Wi - Widowed • G - Gay • Bi - Bisexual • W - White • B - African American/Black • H - Hispanic • A - Asian • J - Jewish • C - Christian • D/D-free - Drug+Disease Free • WLTM - Would Like To Meet

Here's How to Connect

Answer an ad:

1. Note the ☎ number listed in the ad
2. Call **617-976-3366** or if you're outside Metro Boston call **1-900-226-4492**
   It's only $2.19/minute. 18+,
   or:
   Call **1-617-450-8620** to use a major credit or debit card
3. Follow the instructions to listen to the advertiser's voicemail greeting
4. Leave a message for the advertiser (tip: include your contact details!)

Place your own ad:

1. Call **617-859-3283** to use our 24 automated service or call Micah at **1-800-310-5995.**
2. Record a voicemail greeting
3. Retrieve your messages – we'll let you know when new ones have arrived!

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Get more:

- → Check out **www.phoenixpeople.com** to find more great new people.
- → See the @ symbol in an ad? That means the advertiser has a profile (and maybe even a picture!) at **www.phoenixpeople.com.**
- → Chat with local singles right now. Call **617-475-2264** to learn more.
- → Meet more new people using text messaging on your cell phone. Text "**phx**" to **23578** to learn more.
- → Need help? Customer Service Call **1-800-310-5995**

Free Ads: Free ads placed in this section are not guaranteed to run every week. Be sure to renew your ad frequently to keep it fresh.
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Phoenixpeople

To listen and respond call **617-976-3366**
Must be 18+. (calls cost $2.19/min)
Outside 617 call 900-225-4492

To use your credit card call **617-450-8620**
To listen and respond from any phone.

To place your ad and for Customer Service, call **800-310-5995**

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FRIENDLY INTELLECT
29 year old redhead loves to laugh, spend time with friends, exercise and read. Enjoys Asian and Italian food. Be 28-40 years old, open, honest and have a good sense of humor. ☎623017

SPEAK TO ME
Friendly, open minded, non-smoker - WF seeks 30-something year old man who's intelligent, open minded and outdoorsy. Loves reading, photography, hiking and decorating. ☎623064

NEW YORK CITY GIRL
Now living in Cambridge. Attractive DJF, **41**, seeking male, 35-50, who loves theatre, movies, live music and romantic dinners as much as I do. ☎221948

RUNS WITH SCISSORS
DWF, **50**, Econ/art interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man w/similar interests. Mensch a plus. ☎926274

IN PAIN?
I can be your hero, baby I can kiss away the pain; I will stand by you forever. You can take my breath away! Harvard student looking for some romance in between my studies. ☎616632

PRETTY, HAZEL EYES
Pretty, hazel-eyed, brunette DJF, **41**, likes comedy and music. Seeking S/DJM, 40-52, soulmate, who's sincere, humorous, and romantic. ☎258240

INTERRACIAL LOVE
Professional, African-American SF, **31**, 5'2", auburn/brown, medium build, looking for professional SWM, 30-36, never married, no children, non-smoker,drug-free, who's a gentleman, outgoing, spontaneous, loves socializing, museums, walks in Boston, shopping, movies, picnics, daytrips. Please be college-educated, professional, serious. ☎262360

ADVENTURE FOR TWO
Graceful, slender, WWF, **54**, 5'6", seeks thoughtful, active, witty man for dinner, conversation, adventure, committed relationship. Greater Bostonarea. ☎288767

WRAP YOUR ARMS...
around me. WF, **44**, attractive, voluptuous, sensual and intelligent, loves to sing, laugh, and snuggle. Seeking attractive, romantic man, 38-48, forsharing dinners, movies, and intimate conversation. Must be. D/D-free. ☎909929

LOVE LIFE?
Lovely, **37**, brown/blue, in best shape of her life, Leo, smoker, very active, social, with 3 kids, enjoys dancing, playing pool, and cards. Seeking WM,35-50, smoker. ☎575876

SINGLE MOM
Separated WF, **28**, tired of being alone, would like to meet a man in his 30s to spend time with. ☎595555

ROMANTIC REDHEAD
Attractive, articulate DWPF, **49**, fit, hazel eyes, enjoys culture and the arts, fine dining. Seeking emotionally/financially secure SWPM, 45-60, fordating,LTR. ☎592980

WHAT'S UP?
Attractive SBF, **20**, 4'11", black/brown, medium,build, with 1 child, Leo, N/S, seeks BM, 23-28, with a nice personality. ☎628587

ATHLETIC BEAUTY
This athletic, friendly, and adventurous DWF, 5'3, **38**is searching for a taller man, 38+. She enjoys making crafts and listening to Christian music,so if you are a non smoker and fun and friendly, call her today. ☎454961

INDIAN BOMBSHELL
Tall, leggy, thin and funny,SF, 5'10, **18**years old is looking for a toned, handsome man with nice eyes and taller than 6' into reggae music, movies,shopping and soul food. ☎478122

I LOVE PINK!
(the color, not the singer!) I also have a burning desire to become a fashion designer, so in the inimitable words of Madonna "I'm gonna dress you up for my love"! Let's look dapper in pink together! ☎482203

LOVE AND SEX
I am a sexy 19-year-old that does not want anything too serious right now. I like beach days, skinny dipping, with cold waves all around me, so we can warm each other later. I am spontaneous, tall, and toned. Love men with good abs, but not necessary at all. ☎482228

EXOTIC LATINA
I know I've been looking for you, and we just haven't run into each other yet. I love shopping (not with your money) and going to the park with strawberries and wine spritzer. I am flirty (with you only) and funny. I like dark-skinned men, but this is not a must. I listen to folk and hip hop; a variety kind of girl! ☎482293

JAM BAND LOVER
Ready for Dinner and Dancing, loving music, laughing, and intellect. I am honest, friendly, **28**, open, and into crosswords. I have long blonde hair and22", with a nice figure. Let's have fun together! ☎543928

LET'S EAT SOUP!
I like being in the water naked, Beyonce, spaghetti, and being with other lovely spontaneous, original thinkers. Be creative with dating and getting to know each other. **46**, so be around my age. Be funny, sexy, and loving life, like me. ☎543930

SLOW JAM GIRL
I am a big fan of hard rock and rap, but the guy who has the key to my heart will know how to hold me gently on the dance floor. I'm a petite 5'4", with brown hair and brown eyes. Be tall and be adventurous! ☎586066

YUMMY LIKE CHOCOLATE
I am a lovable and attractive marketing manager who loves to hit the slopes and then end the day with a warm mug of hot chocolate. I'm looking for a tall gentleman who is honest and social! Let's ski! ☎586013

NOTHING CASUAL
Are you over 6' tall, with a flat stomach and a full head of hair? Are you overly educated and extremely successful? If so, please respond. ☎595362

GOOD LOOKING BRUNETTE
Attractive brunette, Italian, late **50s**, enjoys city life, has traveled, needs to be treated like a lady. Looking for secure man for dating who enjoysgood conversation, life and more, 50-60, north of Boston or Revere area. ☎596196

AVAILABLE FOR YOU
Full-figured BF, **47**, 5'4", Libra, enjoys movies, comedy clubs, dining, dancing, would like to meet a nice man to talk with, who has similar interests,will be interested in her. ☎759985

NICE TIMES
SWF, 42, N/S, likes bowling, movies, dining out. Seeking SWM, **38**+, N/S, who is employed and has goals in life. ☎588858

LET'S RAP
Exciting SWF, **53**, 5'2", smoker, petite, attractive, young-at-heart, likes animals, music, movies, long rides, seeks SWM, 49-60, with same interests. ☎598217

HERE'S YOUR CHANCE
Lovely SBF, **39**, N/S, works long hours, wishes to spend free time with a man, 40+, N/S. Call and see what we have in common. Possible LTR. ☎600896

THE RIGHT STUFF
SBF, **41**, 5'5", 185lbs, brown/brown, down-to-earth, good sense of humor, loves sports, movies, reading, writing, poetry, music. Not into head games.Seeking similar male, 38-49, for 50/50 relationship. ☎579855

STOP, LOOK AND LISTEN...
to this petite, vivacious senior, living in the Norwood area. who loves this beach, movies, and quiet times. Looking for a sincere gentleman. Please call and we can meet. ☎427201

VICTORIA'S SECRET
A purring cat, a pint of ice cream, the smell of freshly mowed grass, a challenging crossword puzzle, a gentle breeze on a balmy day. Your secret? ☎467156

ARE THE STARS RIGHT?
SBF, **36**, 5'4", Scorpio, N/S, seeks a BM, 37-40, Pisces or Cancer, N/S, for LTR. More information available upon request ☎560832

JAMAICAN-BORN
SBF, **57**, 5'3", N/S, enjoys seafood, gardening, reading, sewing, dining. Seeking God-fearing man for dining, rides, movies, church, etc. ☎264869

DENTAL ASSISTANT
looking for a great guy. Divorced slender blond female with a child is looking for a date and maybe some romance. I am into gardening and the gym. Let's talk. ☎640613

POP MY JAZZ
SDF, **50**, wants to jazz up her life with an honest, and reliable man. I ove goign to the theater, reading books and journals, and biking. If you wouuldlike to hang out, or teach me something new, give me a call. ☎644511

IF U LOVE ROY ORBISON
You: 43-49, S/DM, sculptor "words or materials", adventurous spirit, kind soul, eagle heart, fit body, quick quirky mind, hopeful eyes, sexy energy. Pluses: dark skin, tattoo, long hair. Me: interested! ☎575348

MEN seeking WOMEN

A PRINCE OF DREAMS
SWM, **41**, musician, funny, sensitive and caring. Seeks SAF, 28-40.☎656434 @ **Jamesraja**

SQUEAKY CLEAN!
SWM, young **46**, muscular 5'9", 180lbs, in shape Army veteran, jogger, seeks woman, 25-49, for mutual pleasure. Your limits respected. ☎627560

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Join XY.tv and Chris Shine every Wednesday at Felt Boston 533 Washington ST.
We want to put YOU on TV!

A SAILING SMARTIE
Blonde/Blue 5'7, **58**year old SWF seeks non-smoking, dependable SWM who loves to travel. Loves sailing, theater, and is highly intellectual (PhD) andactive. ☎645899

SHORT BUT SWEET
5'3", 30-year-old female, into hip hop, walking, and spending time with family and friends. I am independent, funny and easy going. You be, 30-36, 5'8"+, independent, social, family oriented, active, and like to be out doing lots of things. ☎638613

WITTY JAZZ LOVER
47-year-old easy going DF who understands beaches, gardening, cooking and hopefully you, if you are witty, loyal, liking motorcycles and movies. I am blond/br, 5'2", and love Italian food. ☎640609

RAPUNZEL AWAITS PRINCE
Gorgeous locks, beautiful slim figure, classy, intellectual, accomplished, tender-hearted, **40s**, Jewish. Pining in tower for tall, courtly, gallantMozart lover. For marriage, children. ☎885979

ROMANCE IS IN
SBF, **28**, 5'4", long brown hair, brown eyes, looking for friendship, possible relationship with SWM, 28-43, someone with a romantic heart, passionateeyes, poetic soul and devilish mind, down-to-earth, good-humored. ☎252021

ANTHETIC & FUN
SWF, **31**, 5'6", seeking SWM to have fun and who's looking for a possible LTR. If you like traveling, being outdoors, live music, quiet nightsat home...call. 28-35, 5'8"+. ☎610448

GOOD-LOOKING TEACHER
Good guy, good-looking high school teacher/coach, **34**, very athletic,seeking in very good shape, 6'1", 180lbs, divorced w/one child, seekinggood-looking, fun girl. ☎272900

ROMANCE IS ALIVE
SWM, **48**, enjoys walks, candlelight dinners and picnics, along with camping and fishing. Seeking SF.☎653167 @ **petrolman**

A WOMAN FRIEND
Gentleman, 65, young at heart, looks **55**, 5'4", 140lbs, non-smoker, in search of woman friend, 35-55, for casual dating and who knows? I enjoy music,dancing, and walking hand in hand. ☎485662

DINNER IN NORTH END
with friends and finish the night at The Roxy. This isn't every night of course, but I do love to dance and dine out. I am an easy going, laughable, joyous 32-year-old male with black/grey hair and brown eyes. I have been called loyal almost to a fault. Would like to find a woman who is similar, who is not too serious, because I certainly am not. ☎291099

AGAINST ALL ODDS
SWM, **45**, no kids, well traveled, educated and exploring. Seeks SAF, 29-35.☎652743 @ **mysiate**

MISSING PERSON
Wanted: SWF: 32-44, who's pretty, confident, easygoing, for SWM, **41**, who's laid-back, self-assured, enjoys tropical vacations, weekend get-aways,boating, Harley Davidsons, for possible respectful relationship. ☎301394

LATIN BEAUTY
SWM, artist, **48**, handsome, well-built, 5'11", seeks pretty, petite, voluptuous latin female, who's low key, laid back, earthy yet sophisticated, lovescool Jazz on rainy nights, nature, arts, and the finer things of life. I'm sensitive, virile, low key, romantic, loves arts, movies, good wine, nature, and quiet sensual times. ☎576205

T. REX-NOT THE LIZARD
Affectionate, separated WM, **49**, 6', South of Boston, smoker, drinker, D/D free, collects Boker's music. Would like to meet a female South of Bostonfor bopping around with or what have you. Humor essential-race isn't. Hi!Wt. ☎641314

HONEST JOHN DOE
Seeks sincere, slender and sensitive Jane Doe. I'm **49**, with light brown hair, electric green eyes and a passion for boating. If you enjoy culture,outdoor activities, and real relationships, call me! ☎646707

ONE WAY OR ANOTHER
SWM, **40**, no kids, nice, caring, trustworthy with a great sense of humor. Seeks SF, 18-50.☎653566 @ **chilisoutb**

ROUGH RIDER
I'm a bit of a bad boy at heart and I'm looking for love! At **49**, I enjoy creating my own music, listening to good grooves by other artists, and dining onluscious food. Let's disturb the peace together! ☎646727

CALL ME
Tall, romantic, handsome, professional SWM, **35**, 6'1", dark/dark, well-built, sense of humor, honest, enjoys sports and the outdoors. Seeking honest,sincere, romantic S/DWF for movies, dinners, traveling. CT. ☎621675

NEED A MASSAGE?
DWM, **39**, successful chef, open to trying new things, seeks young lady, 25-45, race and beliefs open, for friendship, possible LTR. ☎654866 @ **dano2222**

MUTUAL RELAXATION
Single male, slightly over **40**, in good shape, loyal, conscientious, enjoys movies, art, walks and talks. Are you a warm, curvy, fun restaurateur?☎652205

MUSICIAN/GUITARIST
Guitarist in popular Irish-American band, **51**but look younger; 5'8", 170lbs, brown/brown. Leo, comedered handsome, never married, non-smoker,drug-free, loves Cape Cod in the summertime, long walks/rides. Seeking non-smoking, attractive, slim woman, 30-45, good sense of humor, light drinkers ok. ☎265219

QUE PASA
I have an eccllectic taste in music but, and I don't want this to get out, I have secret places where I feel comfortable listening to really cheesy music. Something like the Beach Boy's 'Kokamo' or Blonde's 'Heart of Glass.' ☎647121 @ **ben2ben**

RELATIONSHIP NEWBIE
Introverted grad student, SJM, **31**, 5'6", seeks honest, intelligent woman, same generation, for conversation and recreation. Perhaps alsoprocrastination, even infatuation, but not manipulation or aggravation. Jewish, Unitarian, or Scrabble player a plus. ☎597916

NEW EXCITING ROMANCE
sought by very attractive, highly intelligent, warm, caring professional DWM, **48**. Desires to meet like female, for dining, dancing, possible mutuallyenchanting relationship. Wide range of interests including art, theater, movies, sports, trivia, alternative medicine, progressive politics, travel, exotic cuisine, and romantic interludes. Possess excellent communication skills, also a great listener. Here's your new years opportunity to be treated,cared and exploring. Let's escape the mundane and embark on a great adventure. ☎674362

OLIVER WOMAN
SWM, **47**, 6'3", good looking, clean-cut, nice guy, business owner with good sense of humor seeking an attractive, classy, fit, older woman, for dining,dancing, and tropical getaways. ☎597147

NO AMERICAN ACCENTS
Tall SWM, **46**, seeks Asian, European, Hispanic or Portuguese female, under 55, for dating, possible relationship.☎502606

INDIE FILM LOVER
Indie/Foreign film lover, **50**, 5'7", genuine, respectful, considerate, liberal/leftie, ironic, attractive, loves the arts, the gym, etc. Intereste in meeting similar, fitnessuptight, warm, unattached woman, with a nice smile, for LTR or something more casual, like film buddy. ☎643604

LOBSTERMAN ISO CATCH
Good-looking SWM, **42**, seeking someone sexy, sweet, kind and honest. Business-owner, also drummer for Portland band on the weekends, would love tolong to join me some night. ☎653370 @ **drummer lobsterman**

FUN AND OUTGOING
Professional SWM, **44**, 5'9", medium,athletic build, brown/blue, non-smoker, no kids, financially secure, thoughtful, handsome. Seeks attractive, fitfemale, 32-42. ☎677131

HOPING 2 FALL IN LOVE
SWM, **37**, 5'9", 185lbs, blue eyes, Boston, fit, good-looking successful, romantic, funny, easygoing. Love being in a relationship. Seeking petite SW/AFw/wo children that is fit, sexy, and wants to be cherished by an honest and faithful man. ☎272222

WHERE'S JULIET?
SWM, **26**father of one, likes outdoor activities,walking in the park, working at my yard. Seeking SF, 26-35, to share good times, going out, and sweetwhat happens. ☎646391 @ **LMAO**

CATCH OF THE DAY
SWM, **24**, stable, looking for sexy girl to go out to dinner, see a movie, hit the clubs, get to know. If you would like to get to know me, leave amessage. ☎642282

PASSIONATE SPIRIT
Alive, healthy, free, joyful, creative, courageous, peaceful, trustworthy, attractive, evolved, refreshing, unique, spontaneous, romantic SWM, 53, seeks woman of beauty and substance, adventurous spirit, stimulating mind, soulful heart for loving, satisfying relationship. ☎561896

JAZZ LOVER
SWM, **43**, 6', wine merchant who enjoys live jazz/blues, fine wine and dining out, seeks SWF, 35-45 with similar interests. ☎963454

RUBENESQUE...
is my favorite art and also shape. Would love to meet a full-figured if you're petite. Call me soon. I'm a SBM, **51**, with a great sense of humor. ☎258823

REALITY SHOW REJECT
Why? Because I'm down-to-earth and I'm a realist. Single, 42-year-old, non-smoking professional leads a clean lifestyle, and, therefored, no children (work came first until now). Humorous, energetic outgoing, considered good-looking, tall, medium build, enjoys concerts, the gym, dining, cycling, movies, travel, etc. Open to new adventures. Seeking an attractive SWAF, 25-42, with similar interests. ☎239301

PERSONAL TRAINER
Black male, **43**, 5'9", gentleman, would like to meet a full-figured white female, 30-50. ☎277080

QUINCY
SWM, **56**, 5'9", 150lbs, non-smoker, health-conscious. I enjoy outdoor activities and simple pleasures. I'm a dog owner, and would like to meet a womanwho enjoys the same things and likes dogs! ☎434004

BLUES ADVENTURE
Slender, attractive writer, 5'9", **58**, witty, thoughtful, likes outdoors (climbing, canoeing in Acadia), theater, the Blues. Seeking smart, slenderwoman with great spirit, great heart, for dinner, adventure, laughter and commitment. ☎498527

ENERGY FOCUSED
Are you a WF, 35-55, into mentality, peacefulness, relaxation, creativity? I'm a BM, **43**, who'd love to meet you. ☎288405

NOT A COUCH POTATO!
Me: **28**, in shape, 6', blue-eyed Italian, adventurous, free spirit, well-traveled, open-minded, never married, no kids, responsible, educated,professional. You: single woman of color, professional, w/similar qualities. ☎619586

BORED IN BOSTON
Tall, striking, athletic, intelligent, funny, unique SWM, **36**, seeks female partner in crime; for laughing, learning, and adventure. ☎268061

OPEN DOOR
SWM, **52**, 5'9", 160lbs, Pisces, smoker, college-educated, enjoys working out, reading, theater, movies, seeks WF, 38-45, for friendship, possibleromance. ☎553982

HAVE YOU SEEN HER?
African-American male, **23**, studying to be PA, very nice guy, seeking a nice, cute, intelligent SW/HF, 19-22, for fun and dating. ☎564043

BEWITCH AREA ONLY
Professor, author, WM, loves ideas, movies, hiking, music, dancing, arts, literature, spirituality, gardening, bridge, poetry, politics. Thoughtful, caring, sensitive, good listener, spontaneous. Seeks well-educated WF, 51-65, with a sense of humor. ☎432534

GOT HUMAN TAROT
WPM, **49**, handsome, outgoing and playful. Seek fun-loving female for fun times. ☎233754

CAL GUY
Irish SWM, **45**years old, quiet, shy, who likes reading, and walking. I am seeking a SF for friendship. ☎622263

LARGE BUT HANDSOME MAN
Soon to be DWM, **51**, 5'10", overweight, financially stable, seeks female, 40-55, for dinner, jazz, Foxwoods, quiet times, and Sunday drives. You benon-smoker, non drinking, dog-lover preferred. I'm honest, clean, down-to-earth, a good cook, not a sports nut, enjoys exploring my computer. ☎516677

RED SOX NATION
Avid Sox fan, **48**, professional SWM, kind, caring, great sense of humor, enjoys comedy/romance movies and Chinese food. Seeks outgoing, cute, SPF,34-48, non-smoker, heart of gold, who likes receiving roses and laughing a lot. ☎606840

STIMULATE YOUR MIND
SWM, **32**, blond/blue, enjoys reading, Italian food, good conversation, sporting events, dancing, new experiences. Looking to spend quality time withcaring, affectionate, kind-hearted SF, 25-37 and share life's experiences. ☎982895

NICE ITALIAN GUY
SWM, **44**, 6'3", looking to settle down with lady, 35-45, non-smoker, positive personality. I work freelance so time off varies. Likes small family-owned restaurants, travel to NYC, looking for a special person, hanging with family/friends and more. ☎868482

LOVES LIFE, AND OUTGOING
SWM, **34**, seeking outgoing SWF who likes to go out for dinner, movies, drinks, and likes to enjoy life with no ties. ☎413118

BABY FACED GUY
SM, **33**, 5'3", slender build, brown skin, baby smile, walks with a limp, interests include politics, British bi pop and jazz music. Seekingfarminded, flexible female who keeps fit but isn't a sports fanatic, into movies, British tv. ☎416556

ADVENTUROUS MEDIA
Executive, handsome, financiallyphysically fit, SM, **48**, seeks polished, stylish female partner for social/business events, travel, marvelous dinners,lively conversation, 35-45, athletic encounters on and off tennis courts and golf links. Long-term relationship ambitions. ☎429216

SEXY STUNNING ITALIAN
SWM, **39**, fit, muscular body, sensitive, caring, strong. Seeking SWF, 23-40. ☎673134

CELTIC CHARM
SWM, 46, well-educated, physically fit Irishman, loves nature, literature, music and sports. If you're between 35and 45, down-to-earth, unpretentiousand honest, I would love to hear from you. ☎449657

FREE MALE
DWM, **38**, 5'7", dirty blond/brown hair, blue eyes, enjoys laughing, animals, beach walks, camping, concerts, travel, and vegging out. WLTM non-smoking,easy going, caring, blonde/redhead, petite, SWF with sense of humor who likes the same. So. Shore area. ☎456141

GENTLEMAN
Young-looking, 50-year-old, divorced black professional male, 5'9", 165lbs, athletic, in great shape, funny, a cook well, loves music and intellectual stimulation, looking for someone similar to see if we connect. ☎490177

IF ALL THE WORLD'S...
a stage, will you shakily act a role? Whether you play, portray or pretend, singin' the blues can mend. When roads divergad did you say "To what end?" or simply choose something like a star? SWM, **45**, seeks SF, 24-44. ☎268848

MARRIAGE WITH NO SEX
I'm a mix between Al Pacino, Dustin Hoffman, and DeNiro. SWM, no sex because of a surgery, well-educated, seeks understanding woman for marriage between the ages of 24-44. I like flying airplanes, renting sailboats at the club, and writing about political science. ☎477285

YOUR MAN
Fit, fun, successful, professional, confident, upbeat, honest man. I am very comfortable in my own skin and I am emotionally available, affectionate, sensitive, thoughtful, passionate. and a good communicator. Seek same attributes in a woman. ☎567366

CASTING LEADING LADY
Handsome, eclectic, music lover, film maker, photographer, seeks attractive gal pal to share adventures, collaborate on arts. We do, long-term relationship sought. ☎490674

NOTEWORTHY
Attractive, fit SWM, 6', brown/hazel, w/passion for music, sports, the arts and other cultures. Seeking attractive SF to experience all that life has to offer. ☎555722

NEWTON/WELLESLEY AREA
Give it a try Handsome 53-year-old DWM, 5'10", 170lbs, seeks S/DWF, 50-70, who would like help with odd jobs around the house in exchange for a drink, conversation/dinner. ☎563636

PROFESSIONAL MALE
professional SWM, **45**, 6'1, 215, fit, never married, no kids, no baggage, seeking a mature, fit and attractive single or divorced female, 32-45 withcharacter, to date or hang out with. I enjoy outdoor activities including golf, cycling and walking. ☎567407

JUST ME!
I'm a **50s** something SWM who takes care of himself and is a good person with a kind heart. I enjoy a nice meal and a good bottle of wine as well as amotorcycle ride on my bike. ☎567412

CURVY
Youthful **38**year old BM that loves to walk. Enjoyk listen to old school music R and B, disco, reggae, and jazz. Seeking a woman, 39-48 for friendship or more. ☎574212

BIG HIPS NEAT?
I am a caring, intelligent [almost] **25**year old in search of a capacious, educated woman to spread her capacious love all over me as we discuss love,Sylvia Plath, or activism. Send a sample of spontaneous rumblings. ☎583421

TEMPORARY MARRIAGE
26 year old handsome, SPM seeking temporary marriage for business purposes. Housing provided. Serious responses only. ☎586059

LET'S WATCH THE CLOUDS
45, WM, like to eat at nice restaurants, go to movies and theater, like watching and playing sports, looking for a BF with similar interests. ☎587018

WORKS GOOD WITH HANDS
Carpenter, **45**, (look more like young-or), 5'10", 1t/wt proportionate, divorced and children have flown the coop, looking to meet a normal woman, 30-45, totally relating to long-term relationship. P.S. Must enjoy back rubs, foot rubs, leg massages and intimate times in the morning, camping, beaches, and movies. ☎616411

PATIENTLY WAITING...
Are you out there? a guy that's handsome, never been married, down to earth, loyal, dependable, non-smoker, affectionate, romantic and intelligent with too many interests to list? Well, if you are, this SWM, **44**, just out of a long-term relationship 12 months ago, is now available for a lucky, friend shapely woman. Please be ready for the time of your life. ☎239948

ON THE PROWL
With **40**years of knowledge under my hat, I know how to treat a woman for right way. I have brown hair, brown eyes, love seeing a good movie ortraveling around New England. Cook a good steak? I'm yours! ☎646719

BACH + IMMORTALITY...
and science! Share that love with one who's springy wild-love for all? Tender, passionate WM, **50s**, tall, slim, enjoys sea shores, forests, literature,films, PBS-NPR, Mom/grandmom ok, co-parenting or us alone ok, idealistic, natural, trim optimist. Please grace my arm? ☎470424

COME AS YOU ARE
As a friend. Active, happy, artsy, caring, sarcastic and semi-devious urban dweller looking for likewise female urbanite for friendship and a meaningful connection. ☎584630

HERE FOR U
I am a bartender on the east coast who is seeking a loving, long-term relationship. I need a girl who can keep up with my fast-paced life style, to be fit, be funny, be ready to fall in love! ☎586036

ENLIGHTENED MAN
I am evolved! I enjoy yoga, hiking, and rock climbing. You can find me reading, listening to jazz, or devouring Thai food. I'm seeking an authentic and committed woman for spiritually fulfilling relationship. ☎586046

MEET ME AT THE GREEN
As an insurance writer, I'm usually cooped up in the office, but I'm looking to expand my horizons with a girl who understands my need for a game of golf. Don't worry- I'll treat you to dinner after the game! ☎586058

HOT LIKE WASABI
Comforting like green tea! Interesting like seaweed salad. Not complicated, like a first time with chopsticks! Seeking someone who is sweet like tomago and beautiful like a rainbow roll! Be a sushi lover! ☎586072

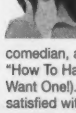
HOUSE OF DREAMS
I am an architect looking to find, design, and build the most wonderful and lovely relationship the world has yet to see! I'm 6'3" with green eyes and brown hair and I would love to meet for coffee and conversation! ☎586076

DRAG RACE TO MY HEART
Looking for a guy with ambition? Want to meet someone who owns a business? Care to speak with someone who is accepting of all people? Look no further: I'm your man! Let's meet! ☎586091

I'M NOT CHICKEN!
But I do like to eat chicken! I'm looking for a dinner partner who enjoys quiet conversation and is caring, compassionate, and beautiful on the inside. Special place in my heart for shy girls! ☎586111

I Would Date Me

Micah Ballieu



Alright, all you singles out there, I have someone I'd like you to meet. Ahem. May I informally introduce to you, Janine Driver. She's a newlywed, a comedian, and now she wants to teach you "How To Have A Date Six Nights A Week (If You Want One!)." I don't know about you, but I'd be satisfied with *one* a week.

Apparently, her deception detection techniques, body language officialdom, and perfection of writing personal ads, pay off, because she got exactly what she wanted out of her dating experience: a husband and a child (due July 13th). She doesn't just talk the talk; she walks the walk. In fact, she met her husband by putting into action the very techniques that she teaches. She's already been interviewed on Fox News twice to talk about her expert dating advise, and has shared the stage with such known comedians as Robin Williams, Chris Rock and Ray Romano. Not too shabby, eh? (At least you'll be laughing while staring your dating dilemmas in the face.)

Janine has designed an interactive, rapport-building course that broaches interesting issues such as ensuring a second date, detecting non-verbal communication (even lying), learning the "3 Nevers" when it comes to dating, and much more. I don't know about you, but I'd love to be able to tell what someone is thinking simply by paying more attention to the way they move their body. And, what about my own body language? Am I sending the right signals or the wrong ones? Could my, at times defensive demeanor (a.k.a. shyness), be sending off holier-than-thou signals? How do I change this? I wonder if someone has been sending me signals that I've been misinterpreting, or (gasp!) been missing altogether. If I am, I need to learn what to do about it, and quick.

I'm always attending these Pre-Dating and Rock-N-Roll Dating events in the hopes of meeting someone, but I wonder what five minutes says about me. Am I being perceived the way I want to be perceived? Sheesh, I'm starting to sound obsessive. But really, do you ever find yourself thinking about these things too? If so, Janine will be able to assist you in understanding this better. Actually, Janine says that men and women "don't realize that they already have--ALL THE ANSWERS AND SOLUTIONS." Come let her help you (and me) figure out where all these solutions have been hiding. (I'll be the one in the front row, eyes wide, with pad and pen in hand, ready to learn.)

For all you ladies out there (men, my apologies, but this particular event has been sanctioned 'women only,' but many co-ed classes are coming up), Janine will be teaching her dating techniques at Felt Club on April 13th at 6:30 p.m. So, save those sit-ups for another day, and come ready to laugh. We're going to have a few martinis (first one's on Pros In The City), and then we're going to get down and dirty about body language, the dating scene, and how to get the results we want from dating. It's girl time, so let's get to know each other as we learn about Janine's dating mishaps (she claims she's made them all), and learn how to avoid them.

To register for this event and other singles events: www.prosinthecity.com. Felt Boston, 533 Washington St., Boston, MA.

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LOOKIE GOOD IN A SUIT!
I'm a young, outgoing guy who works for the government. I've been known to have a romantic side, especially for the right girl, while dining in a Chinese restaurant of my dream date's choice! ☎586099

YA'LL READY FOR THIS?
I'm a 35yr. old man, seeking the perfect woman to complete an already fruitful life. I have my own business, but I will always be certain to maketime for our relationship. Let me serenade you with my guitar! ☎646735

END OF A RAINBOW
SWM, 43, fit, good-looking, seeks female who enjoys the fun moments in life, concerts, sports, travel, to join me for a great summer. Let's get thisrollercoaster rolling, holding each others hands through ups, downs, twists and turns. ☎643821

WANT FITNESS?
SWM, Who loves golf and staying fit, seeks a slender woman who loves to stay in shape as much as I do. Give me a call and maybe we can work out together! ☎644528

PETITE WOMAN WANTED
SWM, 44, 5'9", fit, handsome, 175lbs, PhD, entrepreneur, English professor, into shopping, poetry, romance, music. Wants soulmate, age open. ☎128585

SENSITIVE DOG LOVER
would love to spend time with a woman with interests similar to mine. I like camping, rock music, and fixing up my house. I am 42, 5'10", and divorcedwith kids. Let's take our dogs for a walk! ☎639705

SEEKING SEXY OLDER WOMAN
Handsome, passionate, open-minded male, 40, 6'3", 200lbs, dark hair, nice dimples. Seeking very attractive older woman for relationship. You: sexy,sensual, who likes to have fun with a nice guy. ☎495295

MEN seeking MEN

WHITE CLASSIC JOCKEYS
All-American "French/Greek" top cat enjoys foreign travel, history, romance languages, fine dining, cooking, swimming, exercise, jogging, reading, intense conversation with that special man. Seeking passive yet assertive guy, 25-55, who also loves wearing tight button-fly Levi 501s and white. ☎401012

EXTRA LARGE
Looking for extra large SB/HM, 18-50.. bodybuilder. Thin, clean-cut WM, 29, wants to meet you. ☎506387

NICE SEXY GUY
I usually try not to toot my own horn, but that's the whole point of these things, right? I'm a sweet, silly, good-looking guy who knows how to treat other people, and I'd love to find someone similar. ☎649093 @ JLo1983

SEEKING MALE COMPANION
23-year-old man seeking the excitement of a male partner. My interests are hiking, skiing and anything that involves outdoors. Looking for someone with a good sense of humor. I am new to the whole dating scene. ☎563873

GRILLED TO PERFECTION
I'm 5'11" with brown eyes and a lovely bald head. I'm a serious kind of guy who enjoys gardening and cars. I love grilling and I'm looking for someone to love me! No worries, no baggage! ☎252623

LET'S BE A TEAM
WM, 42, 5'10", 175lbs, brown hair, green eyes, attractive, masculine, healthy, fit- seeks attractive, masculine, healthy, fit man ☎544115

THE WORD?
Well-rounded, open-minded SHM, 27, smoker, seeks same in single man, 25-35. Open to trying new things? Get in touch. ☎495594

BE YOURSELF!
I am a loving, caring, totally romantic guy who needs to find his soulmate before the stroke of midnight. Or maybe I'm just a funloving guy who is looking for a hot date to take to the ball! Call me! ☎608573

YOUR WATERMELON
SWM, 43, easygoing, kind, easy to talk to, enjoys working out and going to the library. Seeks SWM, tall, blue eyes, 30-70 ☎645345

NEW IN TOWN
GWM seeking another GWM to enjoy things together. Movies, dinners, possibly go fishing, and hiking. Just looking to kindle a friendship in a new town. Appreciate all responses: relationship or friendship. ☎628372

5 DIFFERENT DRUMMER
Masculine, attractive, in shape, atypical GWM, 46, 5'11", 170lbs, seeks same, 32-50, who marches to a different beat. Interests include music, film,dance, animals, motorcycles, travel, outdoors,working out. N/S, gentle, good-humored, sane, non-jaded regular guy. Let's talk! Mass/RI border. ☎636465

BRAZILIAN A PLUS!
WM, 45, professional, romantic, honest, enjoy movies, concerts, hiking, languages, travel, long drives. Looking for someone to share the pleasures ofllife. ☎636493

LOOKING FOR ME?
Good-looking SBM, 31, 145lbs, sexy, crazy, cool, down-to-earth, not into games, enjoys rap, hip hop, R&B, movies, dining. Seeking similar masculineAsian or SB/HM, for friendship and good times. ☎998522

TAKE A CHANCE!
I'm 5'10" with blue eyes and light brown hair. I enjoy long walks in nature, reading, travel, foreign languages, and spirituality. I need a love who is in touch with himself and is compassionate. ☎252583

SEEKING OLDER MEN
Young 42, WM, BR/BL, 5'9", 150lbs, slim, good looking. Looking for older men, for discreet encounters. ☎262237

MAKE ME LAUGH
Good-looking, young professional, 5'7", 140lbs, athletic and fit, 27, European, blond/blue, looking for someone to chill, hangout and laugh if thechemistry is right. I'd like a guy around my age, who's fit and funny. ☎427180

FRAMINGHAM MALE
BM, 5'11", 210lbs, exercises regularly, enjoys sports, music. Seeking WM, over 50preferred but not exclusive. Chubby or heavy-set a plus. ☎223435

HIM UND ZURUCK
SWM 5'10" 155lbs, lean body likes to ski, cycle, into contemporary arts, modeling, photography, new experiences. A versatile friend. Been there and back? Seeking GWM of like mind and body. Bristol county. ☎519821

SOMETHING NEW
Upbeat, middle-aged Ivy grad seeks bright, cultured, younger GM to share interesting, eclectic Cambridge life. ☎556784

THIN BLUE LINE
SWM, 34, 6'3", 210lbs, brown/green, very masculine, Sagittarius, N/S, seeks same in a masculine WM, 27-40, N/S. ☎622359

ONE OF A KIND
Is there someone out there who is not inhibited by a middle aged WM who appears to be 35years old, HIV negative, very attractive, great body,outrageous personality, impeccable dresser, who is financially secure, generous, loving, caring, and sensitive. Loves theater, symphony, old movies, travels extensively, dining out, and the good life. Please be attractive, 25-45, HIV negative, Caucasian or Hispanic. ☎967742

CREATIVE COMPANION
Youthful, energetic, loving, stable GWM, 53, trim, healthy, many interests. Seeks honest long-term relationship with romantic, caring, fun, fit GM,30-45. Not into scene. Love movies, music, arts, travel. ☎239820

PASSIONATE AND KIND
GWM, 38, brown/green, slim, looking for intelligent and attractive male, 25-40 to share good times with. Into fashion and opera. I like working outbut I am not a fanatic. Looking for a serious relationship. Smokers need not try. ☎513880

HONEST EDDIE
I am a loyal and loving boyfriend who will give you the world! I will listen, love, and respect you as no one else can because I understand how special you are. If you are ready for passion, call! ☎608610

BEARDED GUY MEANINGFUL
Am a nice guy, have an awesome sense of humor. Looking for a companion to share love, friendship, play. I am 5'6", 195lbs, goatee, hairy, versatile, and open to other things. ☎617753

AH & THERE'S SO MUCH MORE
I'm grateful for having achieved discretion, masculinity, success, good looks and intelligence. However, I forgot to focus on finding a similar friend who enjoys foreign travel, Boston, South Shore, music, movies etc. ☎622424

BOSTON AREA BEAR HERE
38, 6'1", brown/blue, goatee, glasses, hairy, 260lbs (after serious weight loss), single but not hopeless romantic, desire monogamy. Like rock, sci-fi, spirituality and poetry. Call. ☎626598

KINDRED SPIRIT
Compassionate, active WM, 59, 5'11", 185lbs, gray-blond hair, seeks fit, masculine, unself-centered WM, 30-55, for deep happiness in sharing life'swonders. Arts and outdoors. ☎919326

EXTRA GUY 4 OLDER
Kind gentleman seeks straight male, age 19-25, for friendship, maybe more. Brockton area. Latino or Cape Verdean preferred. ☎239225

DRESSED TO THE NINES
I am a man who enjoys his clothes, so my idea of the perfect Saturday would be to rise and shine, grab brunch, hit the shoppes, rest, and then dance the night away! If you're ready, call me! ☎606596

LIFE IN THE OLD BOY
SWM, 60+, body mass index below 24, seeks same for relationship. Affectionate, healthy, brown/brown. Enjoys music, reading, walking, classic movies.Short and dark are pluses. ☎257837

FEMME, BUT NOT...
a flaming queen. GWM, 42, 5'6", 135lbs, brown/brown, thin, muscular, non-smoker, seeks a masculine, well-built man, 35-55, non-smoker, buady for arelationship. ☎412159

YOUNGER SEEKS OLDER
Good-looking WM, 34, 5'9", 170lbs, in excellent physical shape, extremely healthy lifestyle, blue-collar worker. You: laid-back, masculine, 56+,mentor figure, ready to show me fun times. ☎607793

NEED SOME LOVIN'
Are you an 18-49-year-old bi or GM looking for love? If so, this GWM wants to meet you and make you happy. Call me if you are sincere and passionate. ☎421683

NATIVE AMERICAN MALE
GM, 34, 5'8", 190lbs, brown/brown, average build, decent-looking, enjoy indoor/outdoor activities, movies, most music. Seeking mals with similarinterests. ☎518939

MOHEGAN SUN?
Good-looking, clean-cut, in-shape WM, 33, 5'7", 145lbs, work out regularly, pretty new, seeks a similar, athletic guy. Someone who's a clean-cut,masculine, discreet, non-smoking WM, for friendship, travel, possibly more. Athletic, jock/prep guys only. ☎898896

SEXY PRE-OP TS
5'10", 130lbs, long blondish brown hair, sparkling green eyes, fantastic legs. The thought of pleasuring you makes me hot. I can be your holiday gift that keeps on giving. ☎568830

WILL YOU BE MINE?
Adventurous and spontaneous GM, 41years old, looking for someone special, into music, movies, reading, and writing poems and songs. You:40-50 looking for friendship and more. ☎601507

SOMEONE ESPECIAL
WM, 52, seeking the company, and companionship of a GWM, who is privately feminine and receptive. I am employed, healthy, masculine in top shape leanmuscle. I enjoy music, movies, diner together and more. Seeking long-term relationship. Serious reply only. ☎947699

NATIVE AMERICAN MALE
100% Native American male, 35y/o, 5'8", 195lbs, short brown hair, brown eyes. All Native American features, naturally smooth skin. Decent build,decent looks. Seeking to meet Latino/Hispanic men for friendship, hopefully more. ☎599213

MY BRIGHT WHITES
The first thing you'll notice about me is my killer smile! Spend some time with me, and you'll be enveloped by my charm, passion, love of life, and warm heart. I seek a companion who will be my best friend. ☎608548

BLUE-COLLER BHO
Black dude, 36, 5'8", 175lbs, shaved head, muscular build, enjoys lifting, road trips, and computer games. Hard-working blue-collar type of guy seeksa similar WM for friendship. ☎509784

BEGINNER
Portland beginner, financially secure seeking instructor. Anything goes. ☎041175

HEALTHY POZ
53, 6'1", musical, spiritual, enjoys nature and travel, NOH-smoker, likes to dance in the kitchen to Jobim understands Porter lyrics, hoping for someone big enough to hold me when I need a safe harbor. ☎607721

WOMEN seeking WOMEN

A NICE SMILE
GF, 50+, seeks same, with sincere, caring heart, sense of humor a must, for friendship, maybe more later. Stoneham/North Shore area preferred. ☎464291

PRETTY BROWN EYES
I'm a 40-year-old BIWF from Cambridge, Mass, non-smoker, D/D-free, 4'11", 130lbs, brown hair, brown eyes. Seeking single BIWF, 20-44, who likes concerts, music, movies, dancing and dining out. ☎231529

SEEKING FRIENDS/DATING
SWF, 28, seeking SF, 22-32, who is comfortable in her skin. In my free time I am an artist, a musician, harley-lover (but not owner—yet!!) and lovediscussing spirituality. ☎650304 @ bostonchoppers

LOOKING FOR A FRIEND
SF, 39, blonde/blue, likes the outdoors, animals, looking for WF, 30s, who likes the outdoors, animals, taking walks. Children ok. ☎648652

ISO A GOOD BELLY LAUGH?
Femme SWPF, 39, 5'2", 150lbs, brown/green, N/S, licensed funeral home apprentice, loves sledding, skiing, yoga, and gardening. Seeking WF, 35-45,femme soft butch, D/D-free, light drinker ok. ☎619402

I WANT IT ALL
Older GBF, attractive, seeks mature female for friendship, love, communication. I want it all! Please be D/D-free, sensitive, sensual, sweet and sincere. ☎644133

FEMME HETU
27, 5'7", 135lbs, blond/big brown eyes, great chest, long legs, very outgoing, love to hang out. Looking for someone else who is feminine as well. ☎633830

TIRED OF DINNER FOR 1?
I am! Blue-eyed GWF, 35, brown-blonde, 5'10", 160lbs, seeks GF for friendship. Also looking to find "special someone." Am honest, loving, loyal. Loveanimals, outdoors, sports, movies. Take a chance! ☎607419

NEW AT THIS!
SWF, 49, 5'6", pretty, successful, sophisticated, playful, seeks adventure with another fun, good-looking woman. ☎632052

ARE YOU SHY?
Looking for women who experience shyness. Want to start a discussion and support group. ☎433144

LOVABLE LEO
GWF, 40ish, attractive brunette/hazel, great sense of humor, seeking same. All my friends are straight, please fill the void. Tel me about yourself. ☎461067

BIG DIMPLES
I'm 5'6", 125lbs, athletic, long blond/blue, great smile, great cook. Passionate about the outdoors, biking and volleyball. Want someone with who is positive and comfortable. Be active, love dancing and jokes. NH. ☎610213

SEEKING BIG CHESTS
Seeking a person who would like to stay home and enjoy quiet times together. I seek pleasure in all forms. I hope you do too. 36-year-old woman, big-chested, 230lbs looking for another big woman. ☎622333

COFFEE IN CAMBRIDGE?
GWF, 60, passionate about teaching, seeks educated professional into reading, indie films, shopping, exploring new places. ☎251682

FRIENDLY GIRL
GBF, easy conversationalist, romantic, likes cuddling, vacation, watching movies on a rainy day, watching the beauty in your eyes expressing the love for life you feel. Looking for companion, lover, friend. ☎251996

READY TO SHARE
Tall GBF, 46, height/weight proportionate, enjoys ethnic cusine, seafood. Looking for mature, affectionate GF, 28-52, to share good conversations andgood laughs. Please be patient and fun-loving. ☎274667

WHAT'S THE WORD?
GWF, 40, non-smoker, dresses casual, very confident, brutally honest, likes action and comedy at the movies, seeks WF, 35-50, for friendship, possibleromance if you are that special someone. ☎411756

AWAITING MY EQUAL
Professional GF, 5'8", with great sense of humor, very beautiful, sexy, intelligent, femme, outgoing, and spontaneous, seeks honest, open femme woman, willing to meet me halfway with beauty, quality, intelligence, who enjoys just sitting around watching tv and laughing. ☎496864

TRUE LADY
Compassionate woman, strong-valued in principles, seeks same (30s), beautiful, warm, gracious, intelligent, mature, classy, sincere, feminine lady responsible in her ability to love and care for others. ☎458246

I'M VERY NEW AT THIS
Female, 29, auburn/green, 5'2", just quit smoking, losing winter pounds, shy at first. Looking for a female, smoker/non-smoker, animal lover, late40s-50s, tomboy (like Carrie from 'ER' or K.D. Lang). Interested? ☎591787

TWO HEARTS, ONE SOUL
GWF, romantic, Italian, blue eyes, attractive, kid-at-heart who likes Abercrombie, movies, pizza, pool, dancing, shopping, just having fun. Seeks honest, trustworthy, attractive GF who's femme, with no drama, 26-35, for friendship, possible long-term relationship. No butches or Bi's please. ☎609592

GOT YOU UNDER MY SKIN
23 y/o students of the arts, applying to grad school in-state, loves laughing so hard milk comes out her nose, dancing naked in the living room with the blinds open nd watching the sunrise while lovemaking. Interested? ☎616664

ROMANCE AWAITS
Considerate GWF, 45, seeks attractive, honest, romantic SF, non-smoker, to share long walks, good times, friendship and fun, possible long-termrelationship. ☎647134

BEST THING SINCE...
Dark chocolate! Sweet, sharp GWF, 44, by day works in University, by night acoustic pop star. Love good conversation, fun & serious movies, dancing,biking, live music, friends, activism. Seek thoughtful, creative, kind, non-smoking, non-drinking GF for dating, hopefully more. ☎267686

SEEKS INTELLIGENT LIFE
BWF, 35, cute, fit, loves nature, outdoors, movies, music, spiritual/New Age thought. Seeking connection for fun, dating, romance, and more. Sense ofhumor a plus. ☎939539

WARM & INVITING SMILE
Independent, funny, romantic GBF, 30, 5'4", well-rounded personality, child care professional, poet, curvaceous, free-spirited, loves classical, jazz,R&B, Nina Simone fan. Looking for a Prowincetown woman to appreciate these qualities. ☎259590

NO CLUE
1st time doing this. GWF, 38, looking for femme, 28-45, who likes change and growth. N/S, N/D, N/Drugs. ☎616682

TAKE A CHANCE
Green-eyed SWF, 23, 5'5", average build. Libra, non-smoker, seeks SWF, 19-28, non-smoker, who likes movies and clubs, for friendship first, then seewhat happens from there. ☎500023

CAN'S DEB
Attractive teacher/writer, 36, loves music, musing, amusing others; reading, relaxing, relating. Seeks feminine (or androgynous), environmentallyaware intellectual with an easy laugh. ☎546164

LOOKING GLASS
GWF, 40, brown/brown, 135lbs, fit, you same, for casual, non committal, relation. Have a sweetie. Will answer all. No butches please. North of Boston. ☎555242

JUST FRIENDS

FREE SWING DANCE LESSONS
I'm an older guy, just looking for a practice partner. No strings. You must be in good shape, between 5'4" and 5'10", and have an excellent sense of rhythm. Contact me and tell me about yourself. ☎570490

30S FEMALE ISO FRIENDS
Straight and happily married, ISO of interesting, fun, kind females to enjoy coffee. I love the arts, reading, trashy novels, books, movies, crafting, theater, travel, cooing healthy, workouts, staying in shape, yoga, women's shopping, volunteering at my church, family/friends, my animals. ☎584162

RELATIVELY NEW IN ME
Outgoing, professional female couple, late 30s, athletic and active, looking to meet another female couple who enjoy golf, sports, outdoor activities,good wine, food, music and cultural events. non-smoker, please. Definitely no Bush supporters. ☎566494

HELP ME FIND
WM, 20, looking for someone funny, witty and honest. Go to church sometimes. Movies, dancing, shooting pool etc. ☎580998

NEED POPCORN!
Always looking for someone with a nice popcorn popper to eat and watch movies with. Orange line accessible is a major advantage. ☎597801

I SPY

MAN IN RED SOX CAP
Met you in a pizza place on a Saturday night. Thought you looked familiar, though we have never seen each other before! You were with friends, I was coming from a club. Never done this before, but feels like destiny! ☎632591

NEW ORLEANS
Halloween weekend; Handsome and tender Providence landscape designer. Wish we could have spent more time. Can we talk? ☎519051

AUBUN PAIN
Seeking Asian girl who was at Aubon pain Harvard Square with blonde girlfriend in the summer of 1999. You: long blue dress. I also asian, wearing a gray t-shirt. We saw each other, but nothing happened. Still searching for you! ☎553098

SEAN-HH KEYBRD PLYR
Amtrak from NY 1/24. We said goodbye too quickly. Don't even know if we play for the same team, but... how about another clementine? Richard from Boston. ☎590443

GOSPEL JUBILEE
Balcony, Row E, Sunday 2/20, we talked, you lived near Mass. and Harrison Ave, I was sitt E-67. You wore a black skirt. Would like to get in touch. Should have asked you then. ☎617469

TESS(A), BESTY
In March 1994, you had lunch with two guys from Minnesota, in Epcot Center. One of them would like to get in touch. Please call. ☎627951

JEEP MAN ON THE GO DEC.22
I saw you at the video store, 5 minutes later in line at Dunkin Donuts on Mass. Ave. 10 minutes later, we crossed driving on Mass. Ave. Could this be fate?? You: Very handsome, pleasing to the eye. Me: tall, good-looking, shaved head, goatee, white stable. ☎559641

Savage Love

BY DAN SAVAGE

mail@savagelove.net

The ties that bind

Here's my wah-wah: I'm 20, gay, and my boyfriend of eight months is into tying me up. I work out a lot and I have pretty decent muscles, and something about tying me up makes him extra horny, which is a turn-on for me too. I'm wondering if I have anything to be worried about — not necessarily psycho-killer worried, but, well, is this gonna warp me somehow? Why is it so much fun? My main problem is that when my boyfriend has me tied up, I can't touch him! And what about pictures? He takes lots of them, and I'm wondering if I should put a stop to that. What if they show up online when I'm running for president?

Fit To Be Tied

First, the photo issue: if you want to be a bondage-porn mogul like, say, Van Darkholme (www.vanhotman.com) when you grow up, or a bondage-porn model for, say, www.capturedguys.com or www.boundandgagged.com, those pics will help, not hurt, your future job prospects. But on the off chance that you do want to run for president — assuming, for the sake of argument, that the American Taliban hasn't finished turning this country into a morally and fiscally bankrupt theocracy by the time you're old enough to run for president — those bondage pics could hurt your presidential prospects.

Fortunately, FTBT, there are tons of career options in addition to bondage-porn model and president of the United States. You could be a lawyer or a banker or a fireman or an advice columnist when you grow up. In our post–Paris Hilton universe, a few bondage pics floating around on the Web are unlikely to hurt your future job prospects as an out gay man. Bondage is the new oral sex — it just isn't that kinky anymore.

What makes bondage fun? The very "problem" you mention — the frustration of not being able to touch the other person, the helplessness, the loss of control. For most bondage freaks — guys like your boyfriend — there's a visual aspect to bondage. Looking at a hot male body wrapped in ropes does it for him. It's an intense form of objectification: when he ties you up, he has complete control over you. He can look at your hot body just as long as he likes, and you can't cover up or leave or determine what happens next. For as long as he keeps you tied up, you're an object, his possession.

"Objectification" is a word that's usually tossed around in a negative context; mostly we hear it when someone is complaining about the objectification of women. But being treated like an object — *when you want to be to be treated like an object* — can be intensely sexy. Hell, we all long to be objectified. Why do you work out so much, FTBT? So that people will admire your body, yes? And you're not only interested in being admired by people you know, right? You want to be admired by strangers on the street, other guys at the gym, people on the bus. To strangers — people who know nothing of your beautiful mind — you're only an object.

Enjoy it while it lasts, FTBT, because one day no one is going to objectify you anymore, whether you're tied up or walking around, and you're going to miss it.

My girlfriend, 22 and Christian, likes to be tied up. She's into anime-style Japanese bondage porn and she wants me to do that incredibly complicated rope bondage. I've looked at some pictures — she has thousands of them that she's been downloading and saving on her computer since she was a teenager — but I can't make it happen. I'm the first boy she's ever told about her fetish, and I don't want to disappoint her. Where does a nice boy like me go to learn how to truss up a nice girl like her in the style of Japanese bondage porn?

Blessed Be the Ties That Bind

"Rope bondage is a great way to create a sensual connection with your partner," says Monk, the brains behind www.twistedmonk.com, which sells high-quality, multicolored hemp rope to bondage enthusiasts. "It does, however, take time and practice."

The first thing Monk wants you and your girlfriend to bear in mind is that a lot of the bondage in Japanese anime isn't practical — not even the bondage shown in actual photos of actual tied-up people. "Many of the shots are the sort of thing where they intricately tie a woman up," says Monk, "hoist her in the air for the few minutes it takes to snap the photo, and then immediately bring her down and out of the rope."

Your first assignment from Monk isn't a bondage session but a bondage conversation. "Ask your girlfriend what about being tied up turns her crank," says Monk. "Is it the act of being restrained? The sense of helplessness? Or is she getting high from the endorphins produced by stressful rope?" Once you have a better idea of what she's after, "get your hands on some practical instruction. Midori's *The Seductive Art of Japanese Bondage* is always a great place to start."

And get some decent rope! "That coil from Home Depot is just not going to cut it," says Monk. "It won't hold knots as well, it will burn her skin if it's used incorrectly, and it's generally harder to work with than Whitney Houston at an NA meeting. Hemp rope, on the other hand, when properly treated, holds knots well and is strong yet soft. Hemp rope is the traditional rope used in Asian bondage, and most rope sluts will agree that it feels the best against exposed skin."

Hey, did I mention that Monk sells hemp rope? He does: www.twistedmonk.com.

Finally, Monk suggests you set aside some time for low-stakes practice sessions. "Try some stuff out when you're not emotionally invested in the outcome of the bondage," said Monk. "Start small, experiment, have her give you feedback as to how it feels.... Where does it hurt? Is this a good thing or a bad thing for her? Practice will allow you to feel more confident doing this in the heat of actual play."

Dan, you hit the nail on the head in your response to the man with a crush on his friend's wife, especially when you explained why the woman seemed to be sending "I'm into you too" vibes: "Because you're her husband's friend, and she doesn't want to embarrass you by telling you that she would rather eat her own shit than fuck your vibin' ass." Well put.

My wife, who is very attractive, is very nice to my friends, even the ones she does not like. But it's gotten to the point where she almost has to be rude. Why are so many guys so stupid? Not all of them come on to her, although some do, but they tell me, other friends, and her that they wish they had met her first, they monopolize her time when we're out, and one business acquaintance has started sending her love notes behind my back.

We have started to anonymously send your article to them. Perhaps they will get the hint that she is only being nice to them because she thinks she has to.

She's Hot and She's Married

Thanks for sharing, SHASM.

Next week in "Savage Love": shitloads of good advice for 15-year-old girls. ■

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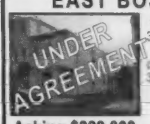

166 Everett Street.
3 bedroom residential unit and 1 commercial/ Artist Studio. The 3 bedroom residential is leased for $1425.00. Delivered certs for 2nd floor residential.
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43 Grandview Ave.
Absolutely no work to be done in this prestigious home with 4 bdrms plus a nursey (or office) and a separated air conditioned Cabana. Hdwd firs, imported marble, spa, large dining room with fireplace. Huge yard with Gunite pool. Wrap around deck views.
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35 Winthrop Pkwy.
Spacious waterfront home with lots of parking. Lg rooms, perfect for entertaining. Additional living space in basement. New appliances, central vac, much much more.
Call for price

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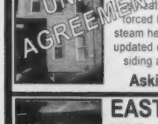

137 Brooks Street.
Attached two family house with separate utilities, two newer heating systems, one is forced hot water and one steam heat, newer windows, updated electrical, aluminum siding and fence in yard.
Asking $355,000

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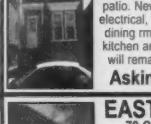
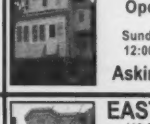

223 Princeton Street.
Charming detached 1 fam in excellent condition and nice patio. New windows, updtd electrical, hdwd floor, formal dining rm, living rm, eat in kitchen and 3 bdrms. W&D will remain with porperty.
Asking $310,000

REVERE

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Sunday, April 10th 12:00 to 1:30 p.m.
Asking $439,000

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192 Bremen Street.
Detached 3 family, with finished basement, separated utilities, updated electrical system, new windows, 1 new gas heating syst, 2 electrical. This property is located across from new Greenway Park.
Asking $479,000

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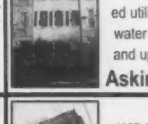
47 Chelsea Street.
Brick four family, separated utilities, 4 forced hot water heating systems and updated electrical.
Asking $505,000

EAST BOSTON

546 Bennington Street.
Nice three family withseparated utilities, new windows, new rubber roof, new decks and updated electrical system.
Asking $529,000

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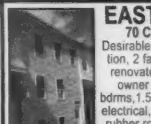
70 Cottage Street.
Desirable Jeffries Point location, 2 fam. currently being renovated, duplex unit for owner w/ great deck ,2 bdrms,1.5 bath, sep. util, new electrical, new windows, new rubber roof and new siding.
Asking $390,000

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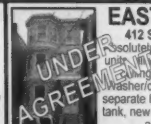

412 Saratoga Street.
Absolutely mint condition large unit with hardwood floors, ceiling fans, nice layout. Washer/dryer in basement. 3-separate heating and hot water tank, new windows, rubber roof and nice yard.
Asking $650,000

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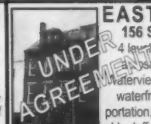
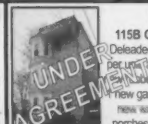


156 Sumner Street.
4 level three family brick across from waterfront. Waterviews. Close to all new waterfront condos, transportation, Pier's Park in desirable Jeffries Point. New Roof.
Asking $499,000

LYNN


115B Commercial Street
Deleaded 3 Family w/ 3 bdrms per unit, all w/ closets. About 2yr old rubber roof. Seperate utilities. New gas heating system and 2 new water heaters. 3 newer porches all in good conditions.
Asking $419,000

EAST BOSTON

198 Brooks Street.
Nice three family home in desirable and historic Eagle Hill area. This is a great starter home or investment opportunity.
Asking $399,900

EAST BOSTON

444 Sumner Street.
Desirable Jeffries Point location, large three family with deep yard and finished basement, porches, new windows and vinyl siding, updated electrical, all gas on gas heaters, property is vacant easy to show
Asking $569,000

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16 Frankfort St.
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Totally renovated, 1,166 Sq. ft, 3 bdrms, 1 bathrm, W/D, storage, Central heat & A/C by gas, hdwd floors through out, granite counter tops, stainless steel appliances, tile and marble bath.
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142 Marginal Street.
Gorgeous building with gorgeous views of Piers Park, Boston Harbour and the Boston skyline. Hardwood floors, nice layouts. Unbelievable roof deck.
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EAST BOSTON

252 Paris Street.
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CAMBRIDGE, Near Alewife Brook: 28 Foch St. 10 rooms, 3 rbedrmbaths. Use as either a 2 or a 1 family house. $559K

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Dedham Super 3br Garrison with many updates. Great fenced yard, fpl LR, finished basement. Walk to train. Make an appt! $369,000

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SOMERVILLE, On Prospect Hill:
Spacious attached single, 12 Prospect Hill Ave, just restored. Fireplace, bay window, exposed brick. 8 rooms, 5 bedrms, 2.5 new baths. Fine new kit. $650K.

WAKEFIELD, Westside:
22 Prospect St. Very historic 1795 Colonial lovingly renovated by master craftsman in1993. 8 rms, 6 fireplaces, 2 baths. Landscaped 1/4 acre. $639K

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Brighton-Oak Square 1 in 2BR sunny on 3rd Floor. Sundeck, W/D, HWF, lg kit/pantry, lg LR, N/P. Looking for one single prof. m/f or grad stud. $575/mo + util.
Steve: 617-783-0314

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BROOKLINE Village nr hospitals. 14x14 room w/ 9' closet in 3BR, 2 BTH apt nr T. W/D in basement. $600 incl. HT/HW avail immed. 617-232-3876.

BROOKLINE:Sunny/cozy bdrm avl for prof M/F, shr tg kitch & lvgrm, laund, cls to T. $600+ utils. Avail Immed! 617-277-2972. Al or Jeremy.

CAMBRIDGE:skg a M for furn (or not) BR in friendly 2 BR apt. Parking avail. Near Red line. $600 incl cable & Utils. Washer/Dryer. Temp ok. 617-642-4238.

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Artists any skill level any age, can apply for a free square at this year's Chalk on the Walk event sponsored by The Rotary Club of Cambridge. The chalk street painting will be a part of this years Harvard Square MayFair on Sunday, May1st. The Rotary Club of Cambridge provides all the chalk free. Artists should sign up in advance on the website or by calling before Thursday, April 21st. There are a limited number of free squares available. The top prize is $500. The free squares are provided through the generosity of Cambridge businesses

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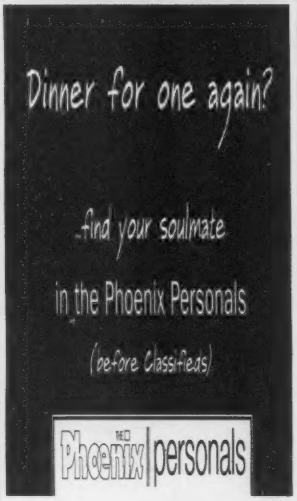

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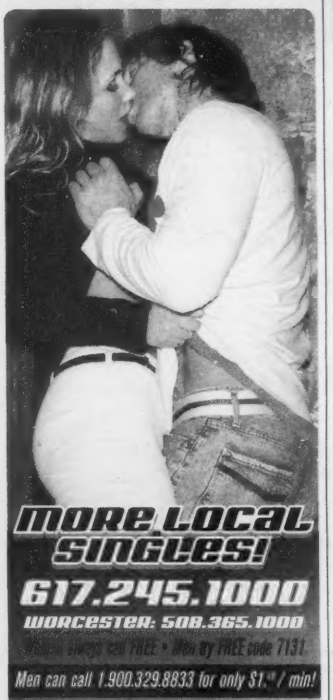

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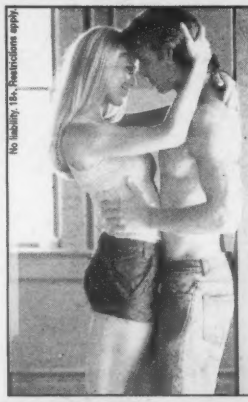

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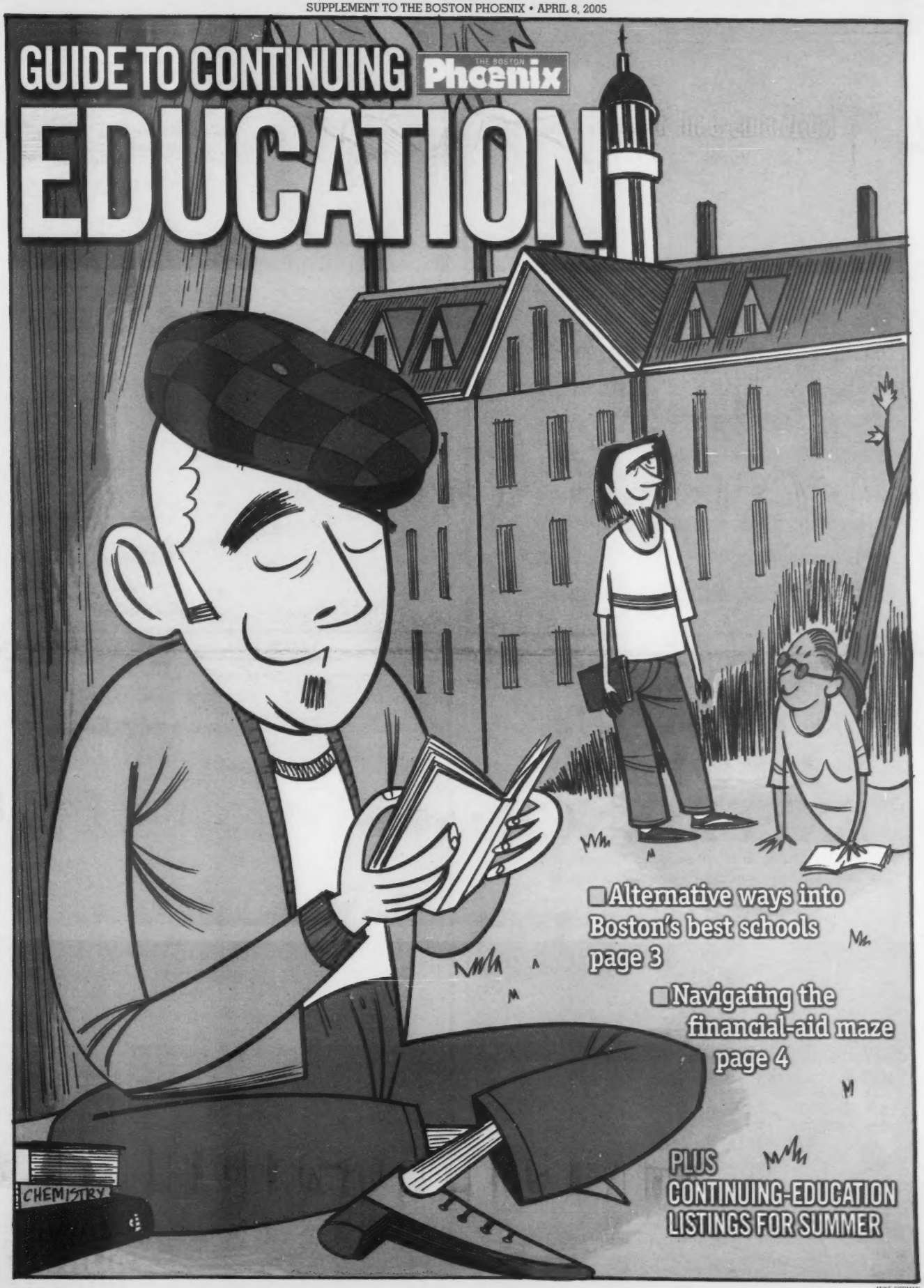

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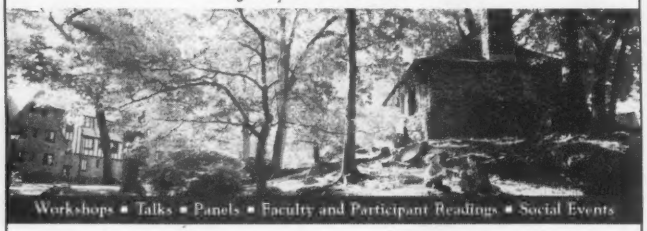

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Through the back door

ALTERNATIVE WAYS INTO SOME OF THE AREA'S BEST SCHOOLS

BY NINA MACLAUGHLIN

GOOD WILL HUNTING captured it: that secret dream that many of us have, in big-brained Boston, of infiltrating the hallowed halls of some of the country's most exclusive universities. Because there's Will Hunting (Matt Damon), working as a janitor, buffing the corridors at MIT, able to peek in on lectures and solve an equation here and there with a vacuum resting on his hip. As Robin Williams's character points out in the film, he could've worked anywhere, could've scrubbed tiles and polished faucets in any building in Boston or Cambridge; it's not insignificant that he chose one of the world's best math-and-science schools. Will Hunting found a way in. And with some of the schools around here, where admissions rates hover around .002 percent, sometimes you have to take an in-through-the-back-door approach. But that doesn't mean you have to be sneaky about it. There are ways of sitting in on lectures and courses at some of Boston's top-tier schools that involve neither a vacuum nor a perfect score on the SATs. The ivory towers in this town are more accessible than you might think.

THERE'S A school in Cambridge called Harvard. Often, when you ask students at said school what university they're attending, they answer in question form: "I go to Harvard?" Its name carries more clout than any other institution the city or perhaps the nation, and the kids are so worried about living up to their arrogant and overprivileged stereotype that they feign humility. But just because your blood isn't blue, just because you don't have the dough or the grades, that doesn't mean that walking through Harvard Yard is your only option for access to the über-ivy.

The Harvard Extension School was founded back in 1909 as an experiment in "popular education." It's open enrollment, meaning anyone — whether you have a PhD or never went to college — is welcome to attend. (Three out of four Extension School students have a bachelor's degree; about 25 percent have graduate degrees.) The Extension School offers 570 classes — choices include "Physiology of Sleep"; Russian; "Cell Biology: Eukaryotic Experimental Models"; and "Becoming J.R.R. Tolkien: Life and Medieval Studies" — in 65 fields of study. Classes are designed for the adult student (the average age is 33) and meet in the evenings.

To enroll in the master's program at the Extension School, you have to achieve a grade of B or better in three graduate-level courses at the Extension School or at Harvard Summer School. The Extension School started offering a new batch of professional master's-degree programs last fall, in fields including museum studies, environmental management, biotechnology, information technology, and mathematics for teaching.

But after completing this degree, is it fair to say you went to Harvard? "Absolutely," says Linda Cross, director of communications and marketing at the Extension School. "You get to experience a Harvard class and take classes with professors that teach the same course at Harvard College. You get access to excellent facilities and are surrounded by an educated student body."

So what's the catch? "People think that it's expensive," says Cross. In fact, course tuition for the Extension School is among the lowest in the city. You can take a semester-long undergraduate course for $525; graduate credit courses are around $1400. "It's very accessible," says Cross. "And the quality of the faculty is outstanding."

Furthermore, if you want to pull a *Good Will Hunting* and get a job at the university, employees are offered a tuition-assistance plan, meaning they can pay around $40 for an Extension School class, with various restrictions based on how long they've worked at Harvard. That means you can park cars at a Harvard lot by day, and study the rise of Islam or biomedical ethics by night.

IT SOUNDS like the premise of another lame movie — a group of guys invading an all-women's college campus for the summer. And the *Boston Herald* headline this winter — WELLESLEY GIRLS GONE WILD — serves to highlight the potential cinematic absurdity. But who knew? Boys are welcome at Wellesley College for three months out of the year as part of Wellesley's co-educational summer school. The two sessions (held this year from June 20 to July 15, and July 18 to August 12) are open to all college students, college graduates, and eligible high-school juniors and seniors. Like the Harvard Extension School, Wellesley's summer school is open enrollment.

This is the seventh year Wellesley has offered summer school, according to Lynne Payson, the summer school's administrative director. "We're predominantly college-age students," she says. "One of the benefits of Wellesley Summer School is that it's a full college-credit program. It appeals to students who are looking for credits they can transfer. It's great for students who need to catch up on credits if they went abroad or took a semester off or need to fulfill distribution requirements."

In all the subjects they cover, including anthropology, classical studies, economics, history, math, English, music, political science, and women's studies, the summer courses meet the same standards as classes offered during the traditional academic year. They're "exactly the same in content and course time," says Payson, "just condensed into a four-week schedule." She adds that students have found that lab classes lend themselves particularly well to a short and intense schedule. "Courses like chemistry and biology seem to be the ones people are really amendable to doing in four weeks."

Wellesley Summer School campus housing is offered for all non-high-school-age students. Room and board is $690 for a four-week session. Tuition is $1900 per one-unit course, and $2375 per 1.25-unit science lab course.

THE MUSEUM of Fine Arts is the Harvard of Boston-area museums. And the School of the Museum of Fine Arts is a top-notch art school whose alumni include the likes of filmmaker David Lynch, photographer Nan Goldin, and mixed-media artist Cy Twombly. It's not surprising, then, that with 700 undergraduates and 100 graduate students, the Museum School is highly selective. But you don't have to have an award-winning portfolio to take classes there. Its continuing-education program is open to anyone, from beginning artists to professionals with MFAs. "It's an opportunity for someone who thinks they have some skill to take classes without the commitment, application, or huge annual tuition," says Tim Grinder, the school's director of continuing education.

The Museum School draws an interesting mix of students, Grinder notes, from college-age to senior citizens, and all students have free access to the school's facilities, as well as to the MFA. As at Harvard and Wellesley, many of the faculty members in the continuing-education program also teach regular courses. And the 10-to-12-person classes cover a full range of media. "We pretty much have something in every medium you might expect," says Grinder. "Fine arts is where we excel. We really specialize in that as opposed to commercial and graphic design. Most of our more popular classes are in painting and drawing."

Many Museum School students start out in the continuing-education program, and then matriculate. Class tuitions range from $425 to about $1200, with many costing $635.

So there's clearly no reason to think that the area's universities are off-limits, even if you're not Will Hunting. "Anyone," says Tim Grinder, "can come take a class." ■

Nina MacLaughlin can be reached at nmaclaughlin@phx.com.

Where to find them

- **Harvard Extension School, 51 Brattle Street, Cambridge, (617) 495-4024; www.extension.harvard.edu.**
- **School of the Museum of Fine Arts, SMFA Continuing Education Office, 230 The Fenway, Boston, (617) 267-1219; www.smfa.edu.**
- **Wellesley College Summer School, 106 Central Street, Wellesley, (781) 283-2200; www.wellesley.edu/summerschool.**

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Buried treasures

BY ESTHER SHEIN

PAM MULDOWNEY learned quickly that there aren't endless financial options available to people who want to continue their education beyond the undergraduate level. But that didn't stop her from going online to research the possibilities when she decided to go back to school for a master's degree in interior design.

"I got all my financial information on the Web," says Muldowney, 30, who lives in the South End. "I found a couple of Web sites and found out that it's hard for grad students to get grants." But Muldowney persevered and was pleasantly surprised to discover the Free Application for Federal Student Aid (FAFSA), a form provided by the government for applying for various grants and loans.

Muldowney also found what she calls "a bunch of great Web sites," including FinAid.org, Gradview.com, and FastWeb.com. Whether you're planning to study anthropology, botany, or zoology, there are options for grants, loans, and scholarships, and the sites to find them are endless. Experts say it just takes some digging.

The Web has "really redefined the whole process" of researching financial-aid options, says Baird Johnson, vice-president of product and marketing for FastWeb, an online scholarship-search service. "There's literally hundreds of thousands [of scholarships] out there. You used to have to go to library and go through books individually to find out what to apply for." With FastWeb, visitors simply fill out a profile detailing their grades, interests, activities, and test scores; that information gets matched against a database of scholarships. "It's many times easier than it used to be," Johnson says.

Still, finding financial assistance for graduate school isn't necessarily the same process as it is for undergraduates. "Unlike undergrad scholarships, where you may get $1000 for whatever, graduate-level scholarships are more specific to the type of program," notes Elliot Brandow, an information-resource specialist at The Education Resources Institute (TERI) College Access, a national nonprofit organization offering loans for undergraduate, graduate, and professional study.

"While the value of graduate degrees is higher in terms of earning potential, there's a wider gap between a high-school degree and earning potential," observes Steve Pemberton, vice-president and founder of Maynard-based Road to College, a college-admissions-consulting service for high-school students and recent college graduates looking to continue their education. "The government wants to be certain you're pursuing a bachelor's degree. They want to give you every opportunity to make college a reality."

By 2010, says Pemberton, nearly 80 percent of new jobs will require a bachelor's degree, which also explains the emphasis on undergraduate aid. By the time people reach their early 20s and are looking into graduate school, it's assumed they're more capable of finding loans on their own. But that doesn't mean pursuing a graduate degree isn't financially realistic.

A good place to find scholarships specifically for graduate programs is from national organizations affiliated with the profession you're interested in studying, Brandow says. For example, the Woodrow Wilson International Center for Scholars is targeted primarily to graduate students interested in the humanities and education.

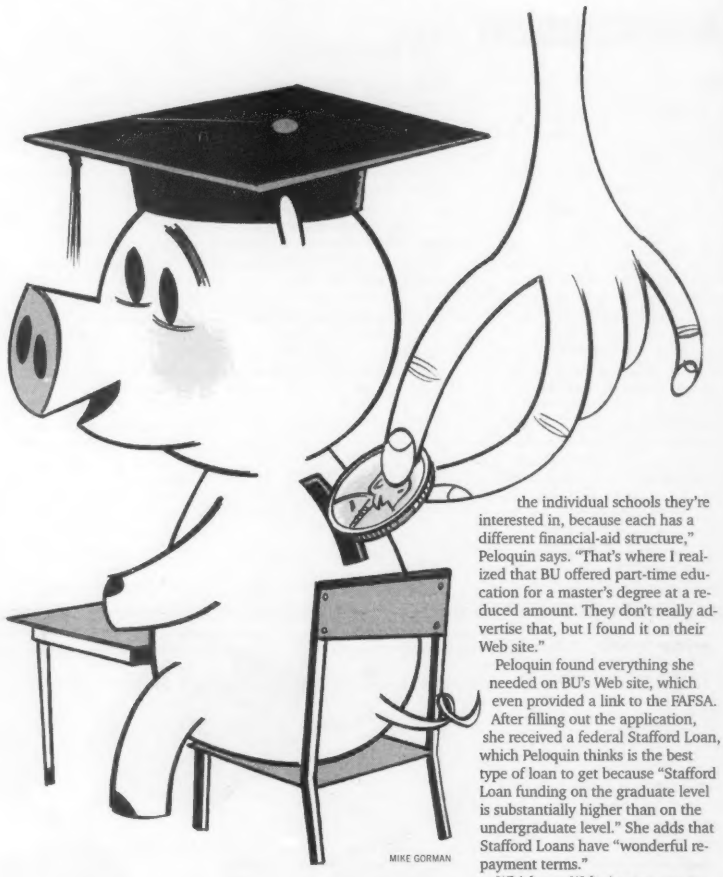
"If you're interested in a library-science scholarship, my first stop would be the American Library Association; if you want to be a dentist, you'd look at ADA.org, or [if you want to be] a doctor, the AMA," says Brandow.

Every scholarship provider has its own twist on the kind of student it's looking to help, says Baird Johnson. For example, he notes, the Jack Kent Cooke Foundation, one of the largest scholarship foundations, focuses on, among other areas, the transfer-student population.

Johnson also emphasizes that not all scholarships are based on academic merit, and some are very niche-oriented. "There are many scholarships where you have to read a book and write an essay," he explains. For example, the Common Knowledge Foundation Scholarship awards scholarships based on what people know.

Mark Kantrowitz of FinAid.com, a free Web site that compiles financial-aid information, advice, and tools, says that between five and 10 percent of visitors to his site are interested in graduate or professional school. "It's a low amount because a small percentage of undergraduate students go on to graduate school, but it's also partly because financial aid for graduate school is a little different than for undergraduates," Kantrowitz says. Graduate programs often offer teaching or research assistantships, a form of financial support for students that's much more common in grad school.

"So many more students [in graduate school] are supported by their department, so [financial aid] tends to be more department-oriented than school-oriented," says Kantrowitz. "It's much less based on financial need than on merit." Another option is graduate fellowships, which are based on academic disciplines. "Someone going to grad school in sciences is going to find it easier to find a fellowship in their discipline than [someone looking for a fellowship] in the humanities," he notes. Part of the reason is that unlike English and the arts, which are "intellectually viable disciplines," areas such as computer science have a "practical utility." There are private companies willing to sponsor these fellowships because such studies have commercially valuable results, Kantrowitz says. Still, he adds, fellowship options for the arts and humanities, such as the Jacob K. Javits Fellowship Program, do exist.



MIKE GORMAN

Elayne Peloquin, director of financial aid at the MGH Institute of Health Professions and a member of the Massachusetts Association of Student Financial Aid Administrators (MASFAA), says many students don't realize that the best sources of information are college and university financial-aid offices and their Web sites.

She should know. Not only is Peloquin a financial-aid professional, she also used the Web to find information to help pay for her own schooling. Through her legwork, she discovered Boston University had a very flexible program for a master's degree in education; she was accepted into the program in 2002.

"Candidates really need to research the different schools and go into the student services and financial aid [section] on the Web sites of the individual schools they're interested in, because each has a different financial-aid structure," Peloquin says. "That's where I realized that BU offered part-time education for a master's degree at a reduced amount. They don't really advertise that, but I found it on their Web site."

Peloquin found everything she needed on BU's Web site, which even provided a link to the FAFSA. After filling out the application, she received a federal Stafford Loan, which Peloquin thinks is the best type of loan to get because "Stafford Loan funding on the graduate level is substantially higher than on the undergraduate level." She adds that Stafford Loans have "wonderful repayment terms."

Whichever Web site you use to conduct your financial-aid search, and wherever you ultimately apply for help, Mark Kantrowitz says there's been an increase in available scholarships because there's higher demand for them, due in large part to the Internet. "Previously the sponsor would get a handful of applicants and award scholarships. [But] as soon as Web came on the horizon, many more students are applying for these scholarships," he explains. "So the number of qualified applications has increased tremendously."

And in addition to greater use of the Web, over the past few years federal funding for higher education has been stagnant, giving students greater incentive to look for scholarships, says Kantrowitz. As government support has declined, schools have increased the financial support they offer, but they can't cover the full cost of education.

"So if you're a sponsor and you see this increased demand [for] scholarships and fellowships, you tend to want to direct your funding to where the need is greatest," he says. "And the need for student financial aid has never been greater." ■

Esther Shein can be reached at eshein@shein.net.

Where to find them

- **American Dental Association, www.ADA.org.**
- **American Library Association, www.ALA.org.**
- **American Medical Association, www.AMA-assn.org.**
- **Common Knowledge Foundation Scholarship, www.cksf.org.**
- **FastWeb.com.**
- **FinAid.org.**
- **Free Application for Federal Student Aid, www.fafsa.org.**
- **Gradview.com.**
- **Jack Kent Cooke Foundation, www.jackkentcookefoundation.org/jkcf_web/content.aspx?page=Grad.**
- **Jacob K. Javits Fellowship Program, www.gwu.edu/~fellows/javits.html.**
- **Road to College, www.roadtocollege.com.**
- **The Education Resources Institute, www.teri.org.**
- **Woodrow Wilson International Center for Scholars, www.wilsoncenter.org.**

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Listings

FOR SUMMER 2005 CONTINUING-EDUCATION CLASSES

GREATER BOSTON

THE ARNOLD ARBORETUM OF HARVARD UNIVERSITY, 125 Arborway, Jamaica Plain, MA 02130, (617) 524-1718; fax (617) 524-1418.
Non-degree programs: courses offered include horticulture, botany, garden design, and plant propagation. Courses are offered daytimes, evenings, and weekends.
Summer session: ongoing.
Registration: ongoing.
Cost: $15 to $200.

ART INSTITUTE OF BOSTON, 700 Beacon St., Boston, MA 02215, (617) 262-1223 or (800) 773-0494.
Degrees: BFA in fine arts, illustration, graphic design, animation, photography, liberal arts, and combined majors.
Non-degree programs: pre-college program for high-school students; continuing- and professional-education programs, courses, workshops, and intensives in design, design technology, fine arts, illustration, photography, and professional development.
Certificate programs for credit: two-year advanced professional certificates in illustration and design.
Summer session: begins June 2.
Registration: Web registration is ongoing until June 2. Register in person at above address, by phone, by fax at (617) 437-1226, or by e-mail at admissions@aiboston.edu (for continuing-education courses, e-mail artlink@aiboston.edu).
Cost: $525 to $1050 per credit.

BAY STATE COLLEGE, 122 Comm Ave, Boston, MA 02116, (617) 450-8308; Middleborough campus, (508) 946-5559.
Degrees: associate of applied science in accounting, business administration; criminal justice; general studies; and medical assisting.
Non-degree programs: yes.
Summer session: session one begins May 2. Session two begins July 1.
Registration: ongoing until May 2. For July session, registration is ongoing until July 1. Call (617) 450-8308.
Cost: varies by program.

BENTLEY COLLEGE, 175 Forest St., Waltham, MA 02452, (781) 891-2000.
Degrees: Associate of Science in Business Administration; BA in accountancy, accounting information systems, computer information systems, economics/finance, finance, finance/bank management, management, marketing.
Certificate programs for credit: accounting, accounting information systems, finance, information technology, management, and marketing.
Summer session: one-week intensive, May 16 through 20. Session one, May 23 through June 30. Session two, July 5 through August 11.
Registration: ongoing based on availability.
Cost: $1302 per three-credit course.

BOSTON ARCHITECTURAL CENTER, Continuing Education Program, 320 Newbury St., Boston, MA 02115, (617) 585-0101.
Degrees: bachelor of interior design, bachelor of architecture, bachelor of design studies, master of architecture, and master of interior design.
Non-degree programs: a wide range of courses and workshops are offered in both architecture and interior design. Explore the field as a newcomer or hone your skills as a professional. ARE exam-preparation seminars are also offered.
Certificate programs for credit: advanced rendering, AutoCAD, CAD, decorative arts, design-firm management, historic preservation, kitchen and bath design, and sustainable design (bachelor's and master's levels).
Summer session: June 6 through July 30.
Registration: April 25 through June 6.
Cost: varies by class. $50 enrollment fee for certificate enrollment only.

BOSTON CENTER FOR ADULT EDUCATION, 5 Comm Ave, Boston, MA 02116, (617) 267-4430; fax (617) 247-3606.
Non-degree programs: more than 300 courses, including creative arts (art, crafts, dance, music, photography, theater arts, and media), culinary arts (baking and desserts, cooking, wine and other libations), master-chefs cooking series, home and property (interior design and collecting, real estate and law, woodworking, and repairs), liberal arts (art history and architectural appreciation, English as a second language, humanities, languages, literature, social issues, writing), professional development (business, career exploration, nonprofit management, communication skills, computers, finance and investments, test preparation), recreation (exercise, self-defense, games, science and outdoor studies), and self-improvement (fashion, health, personal skills and self-awareness, relationships). Classes are sometimes held offsite; many non-credit courses may meet standards for Massachusetts teachers to earn professional-development points (PDPs) at no extra charge.
Non-credit certificate programs: nonprofit management.
Summer session: July 11 through September 1.
Registration: begins July 5; in person Monday through Thursday, from 9 a.m. to 7 p.m., and on Friday until 5 p.m. Students may also register by fax, phone, or mail, or at the BCAE Web site.
Cost: prices range from about $15 to $1000.

BOSTON COLLEGE, Woods College of Advancing Studies, McGuinn Hall, Room 100, Chestnut Hill, MA 02467, (617) 552-3900.
Degrees: BA in American studies, corporate systems, communications, computer information technology, criminal and social justice, economics, English, history, psychology, social sciences, sociology, and political science; MS in administrative studies.
Certificate programs for credit: accounting, communication, criminal and social justice, finance, human resources, information technology, management, and marketing.
Summer session: session one, May 16 through June 23. Session two, June 27 through August 4.
Registration: ongoing.
Cost: three-credit course is $1524. Registration fee is $45.

BOSTON UNIVERSITY, 755 Comm Ave, Room 105, Boston, MA 02215, (617) 353-5124.
Degrees: bachelor's degrees offered in art history, biology, biomedical laboratory and clinical sciences, computer science, criminal justice, economics, English, Executive bachelor-degree-completion program, history, interdisciplinary studies, management studies, mathematics, philosophy, psychology, science and engineering, sociology, and urban affairs. Graduate degrees offered in actuarial science, administrative studies, advertising, arts or business administration, city planning, computer science, computer information systems, criminal justice, liberal arts, management, telecommunication security, and urban affairs.
Certificate programs for credit: administrative studies, biotechnology, business management, clinical research, criminal justice, finance, international-business management, marketing, software development. Graduate certificate programs offered in arts administration, computer networks, database and client-server computing, electronic commerce, financial markets and services, information security technology, information-technology project management, international relations for business, Internet technologies and languages, management, marketing, project management, premedical studies, security of computer information systems, software engineering, and telecommunications.
Summer session: session one, May 24 through June 30. Session two, July 5 through August 12.
Registration: ongoing.
Cost: $440 per credit for courses numbered 100-599; $610 per credit for courses numbered 600-999. There's a $40 registration fee, with additional fees for late or deferred payments, laboratory sessions, books, and supplies. Subject to change.

BRANDEIS UNIVERSITY, Rabb School of Summer and Continuing Studies, Box 549110, Waltham, MA 02454, (781) 736-8787; or e-mail conted@brandeis.edu.
Degrees: master's degrees offered in software engineering, management of projects and programs, information technology managment, and bioinformatics.
Certificate programs for credit: graduate certificates in bioinformatics, information technology management, management of projects and programs, and software engineering.
Summer session: May 16 through August 12.
Registration: ongoing until May 20.
Cost: varies by course. $50 registration fee. Most graduate courses are $1800. Lab fees where applicable.

BRIDGEWATER STATE COLLEGE, Continuing Education Offices, Maxwell Library, Room 019, Park Ave., Bridgewater, MA 02325, (508) 531-1300; fax (508) 531-6162. e-mail Grad_Cont-Ed@bridgew.edu.
Degrees: bachelor of arts, bachelor of science, and bachelor of science in education; 30 undergraduate majors are offered in the School of Arts and Sciences, School of Education and Allied Studies, and School of Management and Aviation Science. Master of arts; master of arts in teaching; master of education; master of public administration; master of social work; master of science in management, criminal justice, physical education, and computer science; and doctor-of-education programs offered in collaboration with the University of Massachusetts at Lowell.
Non-degree programs: offers many personal- and professional-enrichment courses.
Certificate programs for credit: post-baccalaureate in education; undergraduate certificate programs offered in accounting, CPA-exam preparation, finance, marketing management, and operations management; graduate certificates offered in accounting, finance, geotechnology, information-systems management, and marketing management.
Non-credit certificate programs: distance-learning certificate programs in medical transcription, advanced coding, medical administration, graphic design, and AutoCAD.
Summer session: session one, May 31 through June 30. Session two, July 5 through August 4.
Registration: April 19 through first week of class.
Cost: varies per course. Check Web site for complete list.

BROOKLINE ADULT AND COMMUNITY EDUCATION PROGRAM, Brookline High School, Room 101, 115 Greenough St., Brookline, MA 02446, (617) 730-2700.
Non-degree programs: courses in creative arts (calligraphy, drawing, painting, photography), business, computers, crafts and skills (car repair, pottery, etc.), dance and exercise, food and wine, health and well-being, homes and gardens, investment and finance, language arts, communications, music, needlework and sewing, personal awareness and family life, test preparation (GRE, SAT, GMAT), theater arts and performance, travel, trips, recreation, English as a second language, evenings out, and parent-and-child classes.
Summer session: begins May 31.
Registration: begins second week of April and runs through first week of classes.
Cost: $5 to $300 per course.

BUNKER HILL COMMUNITY COLLEGE, 250 New Rutherford Ave., Boston, MA 02129-2991, (617) 228-2019.
Degrees: associate-in-arts degrees offered in biological science, business, chemical science, communication, computer information systems, computer science, education, English, fine arts, foreign language, general concentration, history and government, mathematics, music, physics/engineering, psychology, sociology, and theater. Associate-in-science degrees offered in business administration, computer and electronics technology, criminal justice, culinary arts, early childhood/education/public service, fire safety, graphic arts and visual communication, hospitality, human service, media technology, medical imaging, nursing education, office and information management, and pharmacy technology.
Non-degree programs: many courses offered under the headings of arts and leisure, bioinformatics, career and technology, English, ESL, financial planning, languages, personal development, Web design, and Web programming.
Certificate programs for credit: various certificate programs in allied health, business administration, computer information technology, culinary arts, early childhood education, human service, office and information management, surgical technology, and travel and tourism management.
Summer session: session one, June 6 through July 14. Session two, July 15 through August 25.
Registration: ongoing until first day of classes for each session.
Cost: for non-Massachusetts residents, $306 per credit. For Massachusetts residents, $100 per credit.

CAMBRIDGE CENTER FOR ADULT EDUCATION, 42 Brattle St., Cambridge, MA 02138, or mail to Box 9113, Cambridge, MA 02238, (617) 547-6789 or fax (617) 497-7532, or (617) 876-2755.
Non-degree programs: courses in acting, art history, baking, beer-tasting, business, calligraphy, careers, comedy, communication, computers, contemporary issues, cooking, crafts, dance, divorce, DJing, drawing, ESL, exercise, fencing, fiber arts, film and video, flower arranging, food, games, gardening, glassblowing, grant writing, graphology, Halloween costumes, health, history, home buying, interior design, intensive studio art, investment, jewelry, languages, life issues, literature, mask-making, massage, meditation, music, nonprofit management, outdoor adventures, painting, philosophy, photography, poetry, pottery, print-making, psychic skills, public speaking, relationships, religion, sculpture, sewing, singing, sports, theater, travel, typing, wine and spirits, wolves, woodworking, work life, writing, and yoga.
Summer session: June 13 through August 5.
Registration: ongoing through June 13.
Cost: varies by course.

CAMBRIDGE COLLEGE, 1000 Mass Ave, Cambridge, MA 02138, (800) 877-4723.
Degrees: BA in psychology and multidisciplinary studies; BS in human services and management studies; master's in education and counseling psychology with a number of concentrations; master's in management. Cambridge College also offers ACCESS, an accelerated graduate-studies program for adult learners.
Certificate programs for credit: many business and management programs are offered under the master-of-management program. Certificate of Advanced Graduate Study in education and counseling psychology; medical-interpreter training.
Non-credit certificate programs: medical-interpreter training.
Summer session: begins for undergraduates on June 6, and for graduates on June 11.
Registration: held on May 21 and June 1, 2, and 3.
Cost: varies by course. $30 application fee.

CAMBRIDGE SCHOOL OF CULINARY ARTS, 2020 Mass Ave, Cambridge, MA 02140, (617) 354-2020; fax (617) 576-1963; or e-mail info@cambridgeculinary.com.

Non-degree programs: professional-chef's diploma offered. Recreational division offers various cooking classes.
Certificate programs for credit: culinary certificate (includes national sanitation certification).
Summer session: May 3 through August 13.
Registration: ongoing until April 27.
Cost: $19,480 for whole session (diploma program). $45 application fee included. $9226 for May program.

CAMBRIDGE ZEN CENTER, 199 Auburn St., Cambridge, MA 02139, (617) 576-3229, or e-mail director@can.bridgezen.com.
Non-degree programs: the center offers on- and off-site programs geared toward offering meditation instruction to the community. These include regular classes at the Cambridge, Boston, and Brookline Centers for Adult Education and a chaplaincy and Buddhist practice group at Wellesley College. The center also offers single- and multi-day retreats at various locations; call for more information. At the center, daily practice (except Tuesday) begins at 5:15 a.m. with 108 bows; chanting at 5:45 a.m.; sitting at 6:25 a.m.; and Kong-an reading at 7 a.m. Nightly practice (except Thursday) begins at 6:30 p.m. with special chanting; chanting at 7 p.m.; sitting at 7:25 p.m.; and Kong-an reading at 8 p.m. On Thursdays at 6:45 p.m. there is a free introductory class on formal practice, followed by a free lecture at 7:30 p.m. On Tuesdays at 5:30 p.m. there is a simple vegetarian meal for a suggested donation of $5. Throughout the week there is free long sitting and walking, and the opportunity for private interviews with a Zen teacher.
Summer session: ongoing. Contact for information.
Registration: ongoing.
Cost: practice is free of charge; for those who want to become members, a year's membership is $240, family $360, $120 for students. Donations welcome.

DANFORTH MUSEUM OF ART SCHOOL, 123 Union Ave., Framingham, MA 01702-8291, (508) 620-0937 or fax (508) 872-5542.
Non-degree programs: courses offered in drawing, print-making, painting, photography, sculpture, public art, art appreciation, and crafts.
Certificate programs for credit: the Museum School is an approved PDP provider; arrange credits through the school office.
Non-credit certificate programs: Basic Studies Certificate Program.
Summer session: begins second week of June. Classes for kids begin the last week of June.
Registration: through June 9.
Cost: $174 to $272 per class. Additional fees may apply.

EMERSON COLLEGE, Division of Continuing Education, 120 Boylston St., Boston, MA 02116, (617) 824-8280 or fax (617) 824-8158.
Degrees: bachelor's degrees offered in marketing communication, visual and media arts, and writing, literature, and publishing studies. Graduate-level courses offered in communications, media arts, creative-writing, and publishing. Workshops in writing, media arts, and communications.
Non-degree programs: summer creative writing program for high-school students.
Certificate programs for credit: certificate programs offered in publishing, screenwriting, and media production for both graduate and undergraduate level. Public relations offered for undergraduates only. Various open-enrollment courses offered as well.
Summer session: session one, May 23 through July 1. Session two, July 5 through August 12. Summer writing program, July 11 through August 12.
Registration: ongoing until the first day of class. Summer writing program deadline is May 13.
Cost: $275 to $435 per credit.

EMMANUEL COLLEGE, Graduate and Professional Programs, 400 The Fenway, Boston, MA 02115, (617) 735-9700 or (800) 331-3227.
Degrees: ECAP, an accelerated bachelor of science in business administration, offered at various sites; bachelor of science in nursing for RNs only; master of education in school administration; MSM accelerated management-degree program and MS in human-resource management; MA in teaching is also accelerated. Emmanuel also offers an individualized major. Cross-registration among Colleges of the Fenway.
Certificate programs for credit: HRC, Graduate Certificate in Human Resource Management, and CAGS, Certificate of Advanced Graduate Study in Educational Leadership.
Summer session: session one, May 2 through June 16. Session two, July 11 through August 20.
Registration: ongoing until first day of classes.
Cost: $1032 per four-credit ECAP, $1192 nursing undergraduate course; $1542 per three-credit graduate course; $628 per credit for undergraduate courses. $40 undergraduate-application fee; $50 graduate-application fee.

ENDICOTT COLLEGE, School of Graduate and Professional Studies, 376 Hale St., Beverly, MA 01915, (978) 232-2199.
Degrees: master's in education with specialties in arts and learning or elementary, instructional technology, integrative education, international education, hospitality-organizational training and management, organizational management, reading, literacy, and special needs; Creative Leadership Studies offer Accelerated Degrees, such as AS in business and integrated studies; BS in business administration; BA in liberal studies. MBA also offered.
Summer session: June 6 through August 15.
Registration: ends 10 days prior to beginning of class.
Cost: undergraduate courses are $200 per credit with $25 registration fee. Graduate courses are $262 per credit.

FISHER COLLEGE, Division of Continuing Education, 118 Beacon St., Boston, MA 02116, (617) 536-4647 or (617) 236-8867. In addition to its Boston campus, Fisher College offers courses in Attleboro Falls (508-699-6200), Fall River (508-675-0171), Fitchburg (978-342-8919), Framingham (508-820-0009), Hyannis (508-771-6610), Malden (781-321-0055), Marlborough (508-481-3114), New Bedford (508-998-3254), Plymouth (508-746-7202), and Taunton (508-823-8583).
Degrees: AS in business administration, early-childhood education, general studies, health-information technology, and psychology. BS in management.
Non-degree programs: English for non-native speakers. Online course.
Certificate programs for credit: early childhood education and medical coding.
Summer session: session one, May 9 through July 1. Session two, July 11 through August 27.
Registration: ongoing until classes begin.
Cost: $220 per credit. Lab fee where applicable.

HARVARD UNIVERSITY EXTENSION SCHOOL, 51 Brattle St., Cambridge, MA 02138, (617) 495-4024.
Degrees: AA and ALB in liberal arts; ALM in about 20 liberal-arts fields; ALM in information technology with concentrations in software engineering, mathematics, computation; diploma degree in health-careers program. MS in biotechnology and environmental management and museum studies.
Non-degree programs: special programs: Institute for English Language program, an intensive day and part-time evening program for ages 18 and up; Secondary School program, a college-level selective-admissions program for high-school sophomores, juniors, and seniors.
Certificate programs for credit: graduate-level certificates available in special studies in administration and management, applied sciences, publishing and communications, environmental management, technologies of education.
Summer session: June 27 to August 19.
Registration: ongoing through June 12.
Cost: $300 to $1975.

HARVARD UNIVERSITY SUMMER SCHOOL, 51 Brattle St., Cambridge, MA 02138, (617) 495-4024.
Summer session: June 25 through August 19.
Registration: ongoing until the first week of classes.
Cost: $2025 per four-unit course; $4050 per eight-unit course; $700 for part-time English courses.

HEBREW COLLEGE, 160 Herrick Rd., Newton, MA 02459, (617) 559-8600.
Degrees: BA or MA in Jewish studies, bachelor or master of Jewish education; online MA in Jewish studies.
Non-degree programs: intensive two-year adult Jewish-learning program, early-morning study groups around Boston on Jewish texts and philosophy, seminars and special events on Jewish culture and history, special seminars for Jewish women, intensive Hebrew-language instruction, and one-semester courses in many topics in Jewish culture and history.
Certificate programs for credit: certificates offered in education, early-childhood Jewish education, Hebrew-language education, Jewish-day-school education, Jewish family education, Jewish informal education: youth leadership and camping, Jewish special education, Jewish music education, and other fields in Jewish studies such as Jewish communal and clinical social work and Jewish cantorial arts.
Summer session: May 22 through August 19.
Registration: through May 15.
Cost: $660 per credit; tuition varies for non-credit courses.

Continued on page 6

MIKE GORMAN

Harvard University

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Jennifer Melendez
Management, Class of 2005

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Session II July 5 – August 22

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UNDERGRADUATE MAJORS

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April 19, 2005	April 12, 2005	April 26, 2005
1 P.M. to 7 P.M.	11 A.M. to 7 P.M.	1 P.M. to 7 P.M.

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➢LISTINGS

Continued from page 5

INSTITUTE FOR ENVIRONMENTAL EDUCATION, 16 Upton Dr., Wilmington, MA 01887, (978) 658-5272.
Non-degree programs: environmental-career training. Six to 18 classes offered per program.
Certificate programs for credit: indoor-air quality, waste operations, lead inspection, lead abatement, asbestos, safety and health. Fifty-seven different courses.
Summer session: ongoing.
Registration: ongoing.
Cost: from $1760 (for 110 hours of work) to $5200 (462 hours) for certificate programs. Books included with program fee.

LESLEY UNIVERSITY, Graduate and Adult Baccalaureate Programs, 29 Everett St., Cambridge, MA 02138, (617) 349-8300. Lesley also offers courses and programs in locations throughout New England; call for information. Weekend options in many programs; call for information.
Degrees: associate's degree in liberal arts; bachelor's degree in American studies, human development, environmental studies, fine arts, human services, management, and individually designed majors. Some programs lead to provisional certification in education. Intensive residency option (nine-day residency alternates with six months of independent study) available; MA in clinical mental-health counseling, counseling psychology, expressive therapies, intercultural relations, independent study, and interdisciplinary studies; master of education in conflict resolution and peaceable schools, creative arts in learning, consulting teacher of reading, curriculum and instruction, early childhood, educational administration, elementary, environmental education, middle school, special needs and intensive special needs, and technology in education. Several programs lead to standard certification in education; MS in ecological teaching and learning, and environmental education; PhD in educational studies and expressive therapies.
Certificate programs for credit: certificate of advanced graduate study in consulting teacher of reading, counseling and psychology, creative arts in learning, curriculum and instruction, educational administration, expressive therapies, independent study, intercultural relations, special needs. Also advanced professional certificates.
Summer session: June 2 through August 24.
Registration: ongoing until first week of classes.
Cost: varying costs. Call for information.

MASSACHUSETTS BAY COMMUNITY COLLEGE, 50 Oakland St., Wellesley Hills, MA 02481; Framingham campus: 19 Flagg Dr., Framingham, MA 01702, (781) 239-3000; fax (781) 239-1047; mbccinfo@mbcc.mass.edu.
Degrees: AS or AA in accounting, arts, automotive technology (Chrysler CAP, General Motors ASEP, Toyota T-Ten), biotechnology, business administration, communications, computer information systems, computer science, criminal justice, early-childhood education, electronics, engineering, environmental science and technology, forensic science, history/economics/geography/government, hospitality management, human services, information technology, international studies, liberal arts, life sciences, mechanical engineering, nursing, occupational therapy, paralegal studies, physical therapy, practical nursing, psychology/sociology/anthropology, radiological technology, and theater arts.
Non-degree programs: ESL programs, IBM Education Center Computer Programs, and community-education courses in art and culture, health and wellness, real estate and finance, and career planning.
Certificate programs for credit: accounting, art, central processing technology, communications, CAD, early-childhood education (director certificate, infant/toddler teacher, and school-age-child care), emergency medical technician, hospitality management, human services (developmental disabilities, gerontology, substance abuse), information technology, interior design, liberal arts, management, marketing/sales, medical coding, medical-office administrative assistant, paralegal studies, paramedicine, practical nursing, phlebotomy, real estate, small business management, surgical technology, and therapeutic massage.
Non-credit certificate programs: courses offered in accounting, art, banking/finance, biotechnology, communications, computer-aided drafting and design, early-childhood development, government procurement and contract management, human services, information-systems management, information-systems technology, liberal arts, licensed practical nursing, life sciences, management, marketing sales, meeting management, occupational-therapy assistant, paralegal, physical-therapy assistant, real estate, small-business management, computer-aided design, and surgical technology.
Summer session: session one, May 31 through July 1. Session two, July 7 through August 12.
Registration: ongoing until first day of classes.
Cost: $136 per credit.

MASSACHUSETTS COLLEGE OF ART, Department of Graduate and Continuing Studies, 621 Huntington Ave., Boston, MA 02115, (617) 879-7200.
Degrees: graduate and undergraduate courses and degree programs are available, taught by New England artists and designers. The Division of Continuing Education offers courses for all levels, from beginner to professional. Courses offered in the past include "Drawing for the First Time," "Silkscreen Printing," "Introduction to Multimedia," and more than 100 other offerings in fine arts, design, and art education. International programs give students the opportunity to tour Italy or China and Japan with MassArt professors as guides. Credit or non-credit options available.
Non-degree programs: special programs are offered for teachers, students, parents, and children in grades four through 12. New fashion sequence offers combo of intro and advanced master classes. Workshops are offered in many subjects.
Certificate programs for credit: graphic design, industrial design.
Summer session: June 6 through August 30.
Registration: ongoing through first week of classes.
Cost: from $625 to $850 per three-credit undergraduate course. $1200 to $1430 per three-credit graduate course. Non-credit workshops vary.

MASSACHUSETTS HORTICULTURAL SOCIETY, 900 Washington St., Wellesley, MA 02482, (617) 933-4900; fax (617) 933-4901.
Non-degree programs: Symposium group with the Arnold Arboretum, New England Wildflower Society (Garden in the Woods), and Wellesley College Friends of Horticulture. Lectures throughout the year.
Certificate programs for credit: master-gardener program.
Summer session: ongoing. For children, sessions in Weezie's Garden, art lessons, and junior-master gardner program.
Registration: ongoing. Call (617) 933-4921.
Cost: varies per program. Discounts available for members ($25 fee).

MIDDLESEX COMMUNITY COLLEGE, City Campus: 33 Kearney Sq., Lowell, MA 01852, (978) 656-3200; Bedford campus: 591 Springs Rd., Bedford, MA 01730, (781) 280-3200.
Degrees: associate's degrees offered in business administration, business technologies, health, human services, liberal arts and sciences, and science and technology.
Certificate programs for credit: alcoholism/substance-abuse counseling, biotechnology technician, nanny/child-care specialist, computer-aided design, computer applications, computerized bookkeeping, contract management, dental assisting, diagnostic medical sonography, early-childhood education, adult echocardiography, electronic-telecommunication systems, graphic design, health-careers preparatory program, hospitality management, international business, liberal studies, medical assisting, medical-laboratory assistant, office-management and -technology systems, office skills, paralegal studies, sales and marketing, computer networking, computer-telecommunications technology, small-business management, studio art, travel-services management, vascular technology, Web development, advanced studies in information, software design and delivery, and technical writing.
Non-credit certificate programs: programs in basic skills, career development, child care, computer applications, computer skills, desktop publishing, camps for kids, languages, adventure learning, software, Microsoft Office applications, day trips and travel, business and industries, technical writing, Web design, Web use, and women's-network training, design, and development.
Summer session: session one, May 31 through June 30, Monday through Thursday. Session two, July 5 through August 4, Monday through Thursday. Session three, June 1 through July 25, Monday and Wednesday; or May 31 through July 19, Tuesday and Thursday.
Registration: ongoing through first week of classes.
Cost: Massachusetts residents, $120 per credit. New England residents, $132 per credit. Outside or international students, $326 per credit. Lab and/or additional fees may apply.

MONTSERRAT COLLEGE OF ART, 23 Essex St., Box 26, Beverly, MA 01915-9933, (800)836-0487; fax (978) 922-4268; or e-mail lyoung@montserrat.edu.
Degrees: through the day-school program, students may earn a BFA with studio concentration in fine arts, graphic design, illustration, painting and drawing, photography, print-making, art education, or sculpture. Credit and non-credit courses are offered in the visual arts.
Non-degree programs: continuing-education courses offered in fine arts, illustration, painting and drawing, photography, print-making, art education, and sculpture. The four-week pre-college program for high-school students (housing available) offers a chance to develop a portfolio for art-college admissions, evaluate career options, explore art and design, and earn three college credits. The young-artists program (K-12) runs Saturdays year-round or every day during the summer.
Summer session: April 25 through June 17. The pre-college program runs July 11 through August 5. See brochure online.
Registration: ongoing until classes begin.
Cost: contact Office of Continuing Education at (978) 922-8722 for cost per credit/tuition.

MOUNT IDA COLLEGE, Division of Continuing Education, 777 Dedham St., Newton, MA 02459, (617) 928-4715.
Degrees: BA degrees offered in American studies, applied forensic science, bereavement studies, human-services track, business administration, child development, communications, computer animation, criminal justice, English, equine management, fashion design, fashion merchandising and marketing, funeral-home management, general-studies-degree-completion program, graphic design, hotel and tourism management, human services, human-services-degree-completion option, interior design, liberal studies, management, psychology, psychology-degree-completion option, sports management, and veterinary technology. Associate degrees offered in business administration, child study, criminal justice, dental hygiene, fashion design, fashion merchandising, funeral service, graphic design, individualized studies, interior design, and veterinary technician.
Certificate programs for credit: nonprofit management, property management, residential design, canine grooming, canine behavior and training, crime analysis, and thanatology.
Summer session: May 23 through July 1.
Registration: through May 17. Late registration and add/drop from May 18 through 23.
Cost: $515 per credit. $35 application fee.

MUDFLAT STUDIO, 149 Broadway, Somerville, MA 02145, (617) 628-0589; fax (617) 628-2082; e-mail info@mudflat.org.
Non-degree programs: courses offered in wheelthrowing and handbuilding (beginning through advanced), sculpture, tiles, independent study, and technical topics. Also, the studio offers lectures and weekend workshops.
Summer session: May 1 through August 6.
Registration: ongoing through May 1.
Cost: adult courses, $400. Tuition includes 50 pounds of clay plus glazes and firings. Students may use the studio at no charge during lab hours: Mon., Wed., and Fri. from 10 a.m. to 9:30 p.m.; Tues. and Thurs. from 5:30 to 9:30 p.m.; and weekends from 10 a.m. to 7 p.m. Clay tools are not provided for adult classes, but may be purchased at Mudflat. Discounts available with a membership.

NEWBURY COLLEGE, Continuing Education Program, 129 Fisher Ave., Brookline, MA 02445, (617) 730-7076.
Degrees: AS in accounting, computer science, criminal justice, culinary arts, fashion merchandising, finance, food-service and restaurant management, hotel and resort management, human-resource management, humanities, interior design, management, marketing, medical assisting, paralegal studies, psychology, and sociology/social science; BA in psychology; [illegible] in accounting, business management, computer science, computer information-technology management, finance, health-care management, hotel and restaurant management, human resources, information-technology management, international-business management, legal studies, small-business management, and marketing.
Certificate programs for credit: accounting, buffet catering, computer applications, computer programming, computer technology, health careers, hotel and restaurant management, medical-office management, medical assistant, paralegal, and pastry arts.
Summer session: May 16 through August 25.
Registration: ongoing through first week of classes.
Cost: varies per program; possible additional fees for computer labs and culinary and health classes.

THE NEW ENGLAND INSTITUTE OF ART, 10 Brookline Place West, Brookline, MA 02445, (617) 739-1700, (800) 903-4425; fax (617) 582-4500; e-mail neia_admissions@aii.edu.

Continued on page 8

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Continued from page 6

Degrees: associate of science in audio production, broadcast (radio or TV). Bachelor of science in audio and media technology, graphic design, multimedia, interior design, media arts and animation, digital media production, and Web design.
Non-credit certificate programs: certificate-completion programs at the Center for Professional Development include digital audio production, digital graphic design, digital video production, and Web-site development.
Summer session: May 16 through August 9.
Registration: ongoing until classes begin.
Cost: $3600 per program, plus $50 application fee and supplies.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY, 537 Comm Ave, Boston, MA 02215, (617) 437-1868.
Certificate programs for credit: intensive two-year certificate program with major and minor concentrations in advertising and commercial photography, black-and-white photography, color photography, editorial and corporate photography, photojournalism, portrait and wedding photography, digital imaging, documentary photography, fashion photography, advanced zone system, and architectural photography.
Non-credit certificate programs: eight- to 12-week courses and workshops in the evening. Courses in various disciplines range from beginning camera to advanced darkroom workshops to digital imaging.
Summer session: begins mid-June.
Registration: mid-May through the first week of classes.
Cost: $13,400 per year for certificate program. $250 to $600 per class for workshops.

NORTH BENNET STREET SCHOOL, 39 North Bennet St., Boston, MA 02113, (617) 227-0155 ext. 102, or e-mail Janet Collins at workshops@nbss.org.
Degrees: piano-tuning, bookbinding, cabinet- and furniture-making, jewelry-making and repair, carpentry, preservation carpentry, advanced keyboard technology, locksmithing, and violin-making and restoration.
Non-degree programs: workshops are offered in many topics, including fine woodworking, machine woodworking, bookbinding, jewelry-making, wood carving, tool sharpening, wood finishing, gilding, Shaker box-making, guitar making, Japanese bookbinding, and others.
Summer session: beginning of June through end of August.
Registration: no deadline; through first week of classes (but they fill up quick!).
Cost: costs vary from $100 to $900 per course for workshops.

NORTHEASTERN UNIVERSITY, University College, 180 Ryder Hall, 360 Huntington Ave., Boston, MA 02115, (617) 373-2400.
Degrees: AS in accounting, arts and sciences, biotechnology, business administration, criminal justice, finance, human-resource management, management-information systems, paramedic technology, and supply-chain management; BS/BA in management marketing, biotechnology, business administration, criminal justice, finance, graphic design and visual communication, human resources, logistics and transportation, management-information systems, marketing, operations management, paramedic technology, purchasing and materials management; BA in American Sign Language, art, English, history, liberal studies, political science, psychology, and sociology/anthropology; BS in accounting, art, biological science, biotechnology, criminal justice, e-commerce, economics with finance certificate, finance, English, graphic design and visual communication, health-information administration, health management, management-information systems, marketing, nursing, operations technology, political science, psychology, sociology/anthropology, and technical communications.
Non-degree programs: business-performance series, building design and management, paralegal studies, project management, professional engineering, state-of-the-art computer technology, purchasing, legal nurse consulting, public history, ESL, and Webmaster technology.
Certificate programs for credit: accounting, advanced accounting/CPA prep, advanced Web design, American Sign Language, American Sign Language/English interpreting, bioinformatics essentials, business administration, cancer-data management, computer crime and security, computer graphic design, computer programming, computer-network specialist, information-networks professional, computer applications, deaf studies, finance, human resources, international business and culture, Internet technology, knowledge management, management, marketing, medical/clinical coding, paramedic technology, small-business management and entrepreneurship, supply-chain management, technical writing, UNIX for business, human-resource management, nonprofit management, and strategic Internet management.
Non-credit certificate programs: HVAC-systems design, construction management, facilities management, real-estate inspection, webmaster technology, communications-systems management, data-communications-systems technology, database decision and administration, local-area networking, Microsoft technologies, telecommunication-systems technology, client/server technology, object-oriented programming with C++, software engineering using C, UNIX programming, Windows programming. Certificate-preparation programs offered in post-baccalaureate administration, health-information administration, APICS, NAPM, PMP, liberal arts with business minor, exam-prep science, automobile-damage appraisal, certified financial planning, certified-payroll-professional-exam preparation, CTL, EMT, 10-week SHRM learning system, NAPM, phlebotomy, real-estate-salesperson-exam preparation. Graduate-school-preparation programs offered in dental hygiene (post-baccalaureate), medical/dental school, physical therapy, speech-language pathology, and audiology. Graduate certificate programs offered in human-resource management. Programs are one year, part-time.
Summer session: eight-week session, June 6 though July 30. First four-week session, June 6 through July 2. Second four-week session, July 5 through 30. Third four-week session, August 1 through 27.
Registration: ongoing through June 3.
Cost: varies by program. Call or check Web site for detailed pricing information.

ORPHEUM PERFORMING ARTS ACADEMY, Box 266, Foxborough, MA 02035, or 1 School St., Foxborough, MA 02035, (508) 543-4434, ext. 111.
Non-degree programs: young-adult and children's courses offered in acting, music, dance, and impovisational theater.
Summer session: session one, June 27 through July 15. Session two, July 18 through 29. Session three, August 1 through 19.
Registration: ongoing online.
Cost: Getting Started (K-3), $240 to $360. Session one, $600. Session two, $400. Session three, $700.

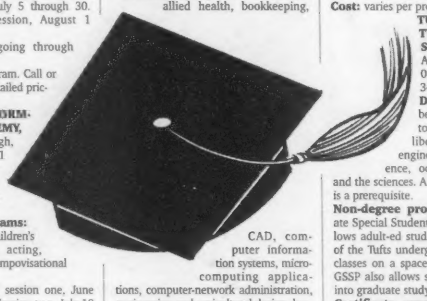
QUINCY COLLEGE, 34 Coddington St., Quincy, MA 02169, (617) 984-1600; Plymouth campus, (508) 747-0400.
Degrees: associate's degree in business management, computer science, criminal justice, early-childhood education, fine arts, fire-science technology, human service, liberal arts and sciences, legal studies, and nursing.
Non-degree programs: courses offered in business, computer education, finance, fine arts, languages, medical, personal development, and real estate.
Certificate programs for credit: computer science, customer service, labor management relations, early-childhood education, practical nurse, and paralegal studies.
Non-credit certificate programs: Real-estate-exam preparation, real-estate continuing education, computer management. CPR certification, entrepreneurship, medical billing and coding, and medical administrative assistant.
Summer session: Session one, May 25 through June 29. Session two, July 6 through August 9. Session three, May 27 through August 5. Session four, August 10 through 25.
Registration: ongoing until classes begin.
Cost: $136 to $180 per credit, depending on program.

REGIS COLLEGE, Graduate and Continuing Studies, 235 Wellesley St., Weston, MA 02493, (781)768-7444; e-mail admission@regiscollege.edu.
Degrees: AS and BSN in nursing; BA in biology, biochemistry, communication, English, graphic design, history, management, mathematics, political science, psychology, museum studies, computer science, human-computer interaction, information systems, social work, sociology, Spanish, and theater; MA in teaching (elementary and special education); MS in nursing, leadership and organizational change, health-product regulation and health policy, and organizational and professional communication. Advantage program is an evening management program with both certificate and undergraduate degree options.
Certificate programs for credit: post-master's certification in family, pediatric, and psychiatric nursing.
Summer session: intensive weekend and three-week courses. Multiple five- and six-week sessions between April 25 and September 2.
Registration: ongoing through first week of each session.
Cost: varies per program.

ROXBURY COMMUNITY COLLEGE, Division of Continuing Education and Community Services, 1234 Columbus Ave., Roxbury Crossing, MA 02120-3400, (617) 541-5306.
Degrees: AA in arts and humanities, broadcast media, biological science, business administration, English, environmental management and pollution prevention, general concentration, international business, mathematics, musical arts, physical science, pre-engineering, pre-nursing, social science, theater, and visual arts; AS in accounting, business management, computer information systems, criminal justice, early childhood, microcomputer applications, and office administration.
Non-degree programs: short-term programs are offered in GED/ESL preparation (available in Spanish).
Certificate programs for credit: allied health, bookkeeping, CAD, computer information systems, microcomputing applications, computer-network administration, engineering and agricultural design, hospitality operations, office-technology training, paralegal studies, and word processing.
Summer session: session one, May 31 through July 1. Session two, July 5 through August 5.
Registration: begins the third week of May.
Cost: varies per course.

SCHOOL OF THE MUSEUM OF FINE ARTS, 230 The Fenway, Boston, MA 02115, (617) 267-1219 or e-mail coned@smfa.edu.
Degrees: offered in affiliation with Tufts University: bachelor of fine arts, bachelor of fine arts in art education, five-year combined BFA and BA/BS, master of fine arts, master of arts in teaching and art education.
Non-degree programs: studio diploma, post-baccalaureate certificate, fifth-year certificate.
Certificate programs for credit: graphic design, illustration.
Summer session: June 6 through mid-August. Young Artists' Program for ages 13 to 15, runs two and four weeks. High-school summer studio runs four weeks.
Registration: ongoing.
Cost: varies according to program.

SIMMONS COLLEGE, 300 The Fenway, Boston, MA 02115, (617) 521-2000.
Degrees: a BA is offered in approximately 40 majors in liberal arts and the sciences. A BS in nursing is also offered. Graduate degrees include MA, MS, MBA, MAT, MPhil, MSW, PhD, and DA. Fields of study in children's literature, communications management, education, English, foreign languages (Spanish and French), health-care administration, liberal studies, library and information science, management, physical therapy, primary-health-care nursing, teaching English as a second language, special education, nutrition, archives management, and social work.
Non-degree programs: all Simmons courses are open to the public; you don't need to be enrolled in a degree program.



MIKE GORMAN

Summer session: begins May 23. Most courses end August 12.
Registration: ongoing until May 22. Add period, May 23 through June 3.
Cost: various costs per credit depending on program.

SUFFOLK UNIVERSITY, 8 Ashburton Pl., Boston, MA 02108, (617) 573-8302.
Degrees: JD, MA, MS in Ed, MBA, MPA, MSA (accounting), MSF (finance), and MST (taxation). Also offered through the New England School of Art and Design at Suffolk University is a BFA in interior design, graphic design, and fine art, and three-year diploma programs in graphic design and interior design. Global MBA, GDA, MHA. PhD in clinical psychology, economics (also master's), economic policy, and international economics.
Certificate programs for credit: computer science, human resources, instructional design, organizational learning, paralegal studies, counseling, organizational development, leadership, secondary education, accounting, taxation, and finance. Two-year (part-time) certificate programs in electronic graphic design and interior decoration.
Non-credit certificate programs: human-resource program for continuing education.
Summer session: session one, May 16 through July 1. Session two, July 5 through August 19.
Registration: free online through April 24. Paper registration begins April 25.
Cost: varies per program.

TUFTS UNIVERSITY SUMMER SESSION, 108 Packard Ave., Medford, MA 02155, (617) 627-3454.
Degrees: classes can be taken to earn credit toward a degree in all liberal-arts programs, engineering, computer science, occupational therapy, and the sciences. A high-school diploma is a prerequisite.
Non-degree programs: the Graduate Special Student Program (GSSP) allows adult-ed students to enroll in any of the Tufts undergraduate or graduate classes on a space-available basis. The GSSP also allows students to transition into graduate study at Tufts.
Certificate programs for credit: professional-certificate programs are offered in bioengineering, biotechnology and biotechnology engineering, computer science, manufacturing engineering, microwave and wireless engineering, environmental management, community environmental studies, management of community organizations, museum studies, advanced professional study in occupational therapy, program evaluation, and human-computer interaction. Tufts also offers professional-development points (PDPs) for educators.
Summer session: session one, May 25 through July 1. Session two, July 5 through August 12.
Registration: for session one and 12-week session, registration ends May 25. For session two, ends July 5.
Cost: $1415 to $1620; $45 registration fee.

UNIVERSITY OF MASSACHUSETTS BOSTON, Division of Corporate, Continuing, and Distance Education, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-7900; fax (617) 287-7922.
Degrees: Med in mental-health counseling, school guidance counseling, and instructional design; MS in gerontology; MA in applied linguistics; BS completer in nursing (for RNs). Course credits from CCDE courses may be applied to a degree program at the University of Massachusetts or another university, or students may enroll with non-degree-seeking status.
Certificate programs for credit: undergraduate: community media and technology, fundamentals of information technology, geographic-information technologies, human service practice, Spanish court interpretation, and Spanish/English translation. Graduate: adapting curriculum frameworks, applied behavioral analysis, critical and creative thinking, database technology, dispute resolution, forensic services, gerontology, instructional technology design, instructional technology for educators, nurse practitioner, orientation and mobility, teaching of Spanish, teaching of writing, and women in politics and public policy.
Non-credit certificate programs: alcoholism/chemical-dependency treatment services, human-resource management, project management, marine operations and technology.
Summer session: session one begins May 31. Session two begins July 18.
Registration: ongoing. Early-registration deadlines are May 20 (for the May 31 session) and July 8 (for the July 18 session). Late registration (with $25 late fee) continues through the add/drop deadline (June 7 and July 25), but if you register after the first class meeting you need the permission of the instructor.
Cost: varies by program.

WENTWORTH INSTITUTE OF TECHNOLOGY, Professional and Continuing Studies, 550 Huntington Ave., Boston, MA 02115, (617) 989-4300 or (800) 323-9481; e-mail dpcs@wit.edu.
Degrees: AS in aircraft maintenance, architectural technology, building construction, computer information systems, electronic technology, engineering tech, mechanical design, and electromechanical systems; BS in computer information systems, construction management, electronic-systems-engineering technology, design engineering/mechanical concentration, engineering technology, and project management.
Certificate programs for credit: Web development and land surveying.
Non-credit certificate programs: courses and seminars offered in Autodesk training center for AutoCAD, air conditioning and refrigeration, building construction, construction licenses, electricity, engineer-intern review course, numerical control systems, preparatory courses (in math and drafting), welding and certification, Microsoft-system engineer, alternative-fuels vehicles, and machine tooling.
Summer session: May 14 through August 15.
Registration: ongoing through first week of classes.
Cost: $420 per credit hour for degree courses; non-credit certificates vary in price; call (617) 989-4300 for more information.

WHEELOCK COLLEGE, 200 The Riverway, Boston, MA 02215, (617) 879-2000.
Degrees: BS in early-childhood education, elementary education, child life; BSW; combined BS/MS and MS.
Non-degree programs: accelerated off-campus and on-campus MS programs in child development and early-childhood education in a weekend format in Attleboro, Boston, Cape Cod, Fall River, Methuen, Wellesley, Worcester, Maine, New Hampshire, and South Carolina.
Certificate programs for credit: building classroom community, child care (OFCC), reading education, early-childhood and elementary education, ESL, inclusion, parenting education, mathematics, media literacy, multicultural learning and teaching, school principal/assistant principal, supervisor/director, and special-needs education.
Non-credit certificate programs: professional-development courses.
Summer session: June 27 through August 4.
Registration: call for information.
Cost: $745 per credit hour for graduate and undergraduate courses on campus; $495 for off-campus courses. Students wishing to audit a course pay two-thirds of tuition fee. $20 per credit hour for additional graduate fees.

WORCESTER AREA

ASSUMPTION COLLEGE, 500 Salisbury St., Worcester, MA 01609, (508) 767-7364.
Degrees: associate's and bachelor's degrees in business administration with a major in management or accounting; associate's and bachelor's degrees in liberal studies; BS in liberal studies (for holders of an associate's degree). MA in special education, counseling psychology, rehabilitation counseling; MA/CAGS (master of arts with a certificate of advanced graduate studies); MBA.
Certificate programs for credit: accounting, accounting/CPA track, business communications, criminal justice, gerontology, graphic design, human-resource management, and paralegal studies.
Non-credit certificate programs: workshops in medical coding and billing, advanced medical coding and billing, Microsoft Office, Access, Web design, essentials of HRM, SHRM Learning System course, entrepreneurship, starting a small business, creating a business plan, and wine.
Summer session: session one, May 23 through July 1. Session two, July 5 through August 12.
Registration: for session one, ongoing until May 20. For session two, June 1 through July 1.
Cost: $230 per credit and $20 registration fee.

ATLANTIC UNION COLLEGE, 338 Main St., Box 1000, South Lancaster, MA 01561, (978) 368-2218; adult degree program, (800) 282-2300.
Degrees: MEd in education with an emphasis in curriculum and instruction; BA in business administration, English, history, liberal arts, early-childhood-education track, elementary-education track, liberal studies, life sciences, mathematics, music, natural sciences, religion, and theology; BS in accounting, art, biology, business administration, computer information systems, computer science, nursing, personal ministries, psychology, and social work; BM in music; AS in computer studies, preschool education, nursing, and personal ministries.
Summer session: session one, May 16 through June 22. Session two, June 26 through August 3.
Registration: first day of each session.
Cost: varies by credit and course.

BANCROFT SCHOOL OF MASSAGE THERAPY, 333 Shrewsbury St., Worcester, MA 01604, (508) 757-7923.
Non-degree programs: courses for massage therapists include sports massage, myofacial therapy, and neuromuscular therapy.
Certificate programs for credit: some of the courses in massage therapy can count toward college credit. Call for more information.
Non-credit certificate programs: massage therapy and polarity.
Summer session: ongoing.
Registration: ongoing.
Cost: varies by program.

BECKER COLLEGE, Center for Continuing Education, 61 Sever St., Worcester, MA 01609-0071, (508) 791-9241, ext. 249.
Degrees: associate's degree in accounting, animal care, business administration, early-childhood education, graphic design, interior design, liberal arts, liberal studies, nursing, paralegal studies, and veterinary-technician studies. Bachelor of science in business administration, biology, criminal justice, legal studies, and veterinary studies. Bachelor of arts in design, liberal arts, and psychology.
Certificate programs for credit: early-childhood education, graphic design, computer information services, interior design, and paralegal studies.
Summer session: May 16 through August 14.
Registration: ongoing. Registration nights on May 10 and 12.
Cost: $575 to $625 per credit for day school. Evening is $190 per credit.

CLARK UNIVERSITY, College of Professional and Continuing Education, 950 Main St., Worcester, MA 01610, (508) 793-7217.
Degrees: BA in criminal justice, English and comparative literature, environmental studies/geography, history, humanities, international and comparative studies, philosophy, psychology, sciences, social sciences, social services, and sociology; BS in communications, economics, human-resource development, computer science, and public administration; MA in liberal arts; master's in public administration; MS in information technology and professional communications.
Non-degree programs: classes offered in art, horticulture, corporate skills, and more at various on-site locations.
Certificate programs for credit: certificate of advanced graduate study.
Summer session: session one, May 23 through June 30. Session two, July 5 through August 11.
Registration: begins May 2. Ongoing until first week of classes.
Cost: varies by program. $35 application fee.

DEAN COLLEGE, School of Professional and Continuing Studies, 99 Main St., Franklin, MA 02038-1994, (508) 528-9100 or (877) 879-3326; fax (508) 541-1941.
Degrees: associate of science in business administration, business technology, early-childhood education, and general business. Associate of liberal arts (English, history, math/science, or psychology) and liberal studies. BA in dance. Through Suffolk University, BS in business administration, communications, criminology and law, computer information systems, and psychology; MBA.
Non-degree programs: Putnam/Dean Pathway (a work-and-learn program). GMAT prep courses also offered.
Certificate programs for credit: accounting, administration of early-childhood education, early-childhood education, infant, toddler, child studies/education, general business, human resources, microcomputer-support specialist, and networking.
Summer session: session one, May 23 through July 1. Session two, July 5 through August 11.
Registration: ongoing until first day of classes.
Cost: $210 per credit. $25 registration fee.

FITCHBURG STATE COLLEGE, Graduate and Continuing Education, 160 Pearl St., Fitchburg, MA 01420, (978) 665-3182; fax (978) 665-3658; e-mail gce@fsc.edu.
Degrees: BS in business administration, computer information systems, computer science, interdisciplinary studies (BA or BS), industrial technology, and occupational/vocational education; certificate of advanced graduate study offered in educational leadership and

Continued on page 10

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Continued from page 8

management, and interdisciplinary studies; MEd in arts education, early-childhood education, educational leadership and management, elementary education, general studies, middle-school education, occupational education, science education, secondary education, special education, and technology education (industrial arts); MA/MAT in biology, English, and history; MS in applied communication, computer science, counseling, criminal justice, and nursing (forensic); MBA (accounting, management, and human-resources management).

Certificate programs for credit: applied programming, business, computer hardware, computer use and applications, database systems, high-level languages, Java programming, Microsoft foundation, office administration, plastics technology, software engineering, Web development; approval programs for vocational-technology teachers. Graduate-certificate programs offered in adolescent and family therapy, child-protective services, communications/media, educational technology, fine-arts director, forensic nursing, professional mentoring for teachers, and substance-abuse services.

Summer session: session one, May 31 through June 30. Session two, July 11 through August 11.

Registration: ongoing online registration. All other registration begins April 25. Ongoing until the first day of class; late fees may apply.

Cost: cost varies according to program and residency.

FRAMINGHAM STATE COLLEGE, Office of Graduate and Continuing Education, 100 State St., Box 9101, Framingham, MA 01701-9101, (508) 626-4550, ext. 9.

Degrees: 200 undergraduate and graduate classes. BS in business administration, computer science, and criminal justice (in conjunction with Westfield State College); BA in economics, English, liberal studies, history, psychology, and sociology; MA in business administration, counseling psychology, educational leadership, health-care administration, human-resource management, and public administration; master of education in art, biology, curriculum and instructional technology, elementary education, early-childhood education, English, English-language learners, history, mathematics, literacy in language, Spanish, teaching ESL, teaching in American schools overseas, and special education; MS in food and nutrition (dietetics, food and nutrition science, and human nutrition), educational and media technology, and criminal justice (in conjunction with Westfield State College).

Certificate programs for credit: undergraduate: children's literature, computer-programming languages, network and system administration and management, and software engineering. Graduate: alcoholism and drug-abuse counseling, children's literature, human-resource management, instructional-technology proficiency, merchandising, nutrition education, and nursing education.

Non-credit certificate programs: MTEL test preparation, ESL intensive and part-time classes, and community and professional education.

Summer session: begins June 1. Four sessions. Day, evening, and online options.

Registration: ongoing. Check Web site for information.

Cost: varies by course. Discounts for qualified veterans and senior citizens.

MOUNT WACHUSETT COMMUNITY COLLEGE, Division of Continuing Education and Community Services, 444 Green St., Gardner, MA 01440-1000, (978) 630-9110.

Degrees: two-year associate's degrees in art, automotive technology, broadcasting and telecommunications, business administration (career studies), business skills enhancement, business-software systems, child study, corrections and law enforcement, complementary health care and massage therapy, computer graphic design, Web multimedia, computer information systems, computer service technician, criminal justice, early-childhood education, electronic communication and digital media, office administrative assistance, fire-science technology, fitness leadership and exercize, general human services, general studies in library and information technology, liberal arts and sciences (global studies, health, liberal arts, liberal studies, theater arts, and pre-engineering), manufacturing technology (production technician, wood-products technician, and plastics technician), medical assisting, Microsoft Office specialist, natural resources, networking technology, nursing (LPN to ADN program), phlebotomy, physical-therapy assistant, practical nursing, small-business management, Webmaster, and plastics technology.

Non-degree programs: ESL and honors program.

Certificate programs for credit: automotive technology, business administration, complementary health care, computer-aided design drafting, computer-assisted accounting, computer graphic design/Web/multimedia, corrections, early-childhood education, fitness leadership and exercise science, human-services technician, law enforcement, massage therapy, medical office, Microsoft Office specialist, networking technology, paralegal studies, phlebotomy, practical nursing, small-business management, and Webmaster.

Summer session: May-mester, May 17 through 28. Summer session one, May 31 through July 1. Summer session two, July 11 through August 11. Full summer semester, May 31 through August 11.

Registration: ongoing through the first week of classes.

Cost: $131 per credit (in-state). For out-of-state residents taking day courses, fee is $336 per credit. There is a one-time $10 application fee.

NICHOLS COLLEGE, Division of Continuing and Professional Education, Center Rd., Dudley, MA 01571-5000, (800) 243-3844 or (508) 213-2156; fax (508) 213-2490. In addition to the main campus in Dudley, classes are offered at Auburn High School, Auburn; School of Law, Andover; Worcester campus for MBA program; Barnes Building in Boston. Bedford; Milford; and online.

Degrees: AS in business administration; bachelor of science in business administration, with specializations in accounting or general business; MBA with specializations in accounting and sport management, and MBA/JD.

Certificate programs for credit: business administration.

Summer session: May 9 through August 25.

Registration: through April 29.

Cost: varies according to program. $35 application fee.

QUINSIGAMOND COMMUNITY COLLEGE, 670 West Boylston St., Worcester, MA 01606, (508) 854-4262.

Degrees: associate in arts: early-childhood education, general studies, liberal arts; associate in applied science: automotive technology; associate in science: administrative office management (executive, legal, medical), allied dental services (health-sciences, dental-sales, dental-office management), applied arts (graphic design), basic engineering, business administration (accounting, environmental health and safety, management/marketing, small-business management, Total Quality Management, travel agent, accounting, banking), civil-engineering technology, computer information systems (software development, applications specialist), computer-systems engineering technology, computer-systems support technology, criminal justice, dental hygiene, electromechanical technology, electronics technology (biomedical, electronic, microelectronic), fire science, hotel/restaurant management, human services, manufacturing technology, medical-support specialist (medical assisting, medical-records technician), nurse education, occupational-therapy assistant, opticianry, paramedic technology, radiologic technology, respiratory-therapy care, and telecommunications technology.

Non-degree programs: computer classes, professional-development classes, nursing and nurse's aide, health and wellness courses.

Certificate programs for credit: access certificate in business programs, health-career programs, and technology programs; accounting, biotechnology technician, computer information systems, dental assisting, early-childhood education, electronics technology, ESL, EMT (intermediate and paramedic), environmental health and safety, food-service management, hospitality supervision, human services, infant/toddler training, legal secretarial, licensed practical nursing (career and transfer option), medical assisting, medical secretarial, office administration, executive office support, re-entry certificate for people in transition, small-business management, surgical technology, Total Quality Management, travel-agent training, and visual arts.

Non-credit certificate programs: nurse's aide, phlebotomy, pharmacy technician, and manufacturing skills.

Summer session: session one, May 23 through June 29. Session two, July 11 through August 16.

Registration: ongoing through first week of classes.

Cost: varies per credit and resident status. $20 application fee for Massachusetts residents. $50 out-of-state application fee.

THE WORCESTER CENTER FOR CRAFTS, 25 Sagamore Rd., Worcester, MA 01605, (508) 753-8183; fax (508) 797-5626; or e-mail wcc@worcestercraftcenter.org.

Degrees: master of education in arts education offered in conjunction with Fitchburg State College. Any classes can be taken for higher-ed credit.

Non-degree programs: more than 200 adult and youth classes are offered throughout the year in textile-and-fiber arts, woodworking, refinishing, ceramics, photography, glass and enameling, jewelry, and metals. Weekend bimonthly workshops augment the classwork. Also available: Artist in Residency Program, a 10-month competitive program for emerging artists, who will have 24-hour access to facilities and will teach at the center.

Non-credit certificate programs: full and part-time, studio-intensive certificate program. Concentrations offered in ceramics, metals/jewelry making, glass, textiles, and wood. Program balances technical craftsmanship, creativity, design, and accompanying business skills.

Summer session: June 27 through August 6. Includes weeklong intensive classes. First week of August features "Learn to" one-day classes.

Registration: ongoing. View the catalog online.

Cost: $295 to $600 per class. "Learn to" classes range from $40 to $100.

WORCESTER POLYTECHNIC INSTITUTE, 39 Dean St., Worcester, MA 01609, (508) 831-6112 (continuing education); fax (508) 831-5694.

Degrees: bachelor's degrees offered in actuarial mathematics, biochemistry, biology and biotechnology, chemistry, enviromental sciences, mathematical sciences, physics, economics, economics and technology, environmental policy and development, humanities and art (with concentrations in drama/theater, history, literature, music, or philosophy/religion), interactive media and game development, international studies, society/technology/policy, system dynamics, communication, aerospace engineering, biomedical engineering, chemical engineering, civil and environmental engineering, computer science, electrical and computer engineering, fire-protection engineering, industrial engineering, manufacturing engineering, mechanical engineering, and management; MBA; master's of science in engineering, master of mathematics for educators; PhD.

Certificate programs for credit: IT programs for .NET, Java, Oracle DBA/developer, UNIX/LINUX administration, and Web-technologies developer.

Non-credit certificate programs: certificates can be earned in three years (completing five seminars: three in the certificate category, two elective seminars) in world-class manufacturing, quality improvement, project management, geometric dimensioning and tolerancing, and management development. The Office of Continuing Education also offers information-technology certificates in UNIX and client-server in Waltham and Southborough, part-time or full-time. Over 100 corporate-training programs, some of which can be used toward a certificate. Résumé counseling, job placement, and career fairs.

Summer session: Begin May 16. Five-week courses end June 16. Seven-week courses end June 30. Ten-week courses end July 21.

Registration: ongoing through first day of classes (late fee after first day).

Cost: varies by program.

WORCESTER STATE COLLEGE, Evening Program, 486 Chandler St., Worcester, MA 01602-2597, (508) 929-8127; fax (508) 929-8100.

Degrees: BA in communications, English, history, health studies. MS in biotechnology, nonprofit management, occupational therapy, speech/language pathology. MEd in early childhood, elementary, middle, secondary, English, health education, history, leadership and administration, reading, and moderate special needs.

Non-degree programs: MTEL literacy-skills workshop, ESL, and management training.

Summer session: session one, May 23 through July 2. Session two, July 5 through August 13.

Registration: ongoing through the first week of classes.

Cost: varies per program.

RHODE ISLAND

BROWN UNIVERSITY, Brown University Office of Summer and Continuing Studies, 42 Charlesfield St., Providence, RI 02912, (401) 863-3452.

Non-degree programs: most courses are non-credit and can't be taken toward a degree. Courses offered in fitness, writing, and computers. Classes are open to anyone. The Post-Baccalaureate Special Student Program offers classes to graduates who want to take additional undergraduate or graduate classes for credit.

MIKE GORMAN

Summer session: check Web site for information.

Registration: ongoing until classes begin, based on availability.

Cost: Community for Learning class fees vary. A flat fee is paid for the Community for Learning in Retirement. Special Student fee for credit is $3482; $250 to audit.

BRYANT COLLEGE, Office of Admission and Financial Aid, 1150 Douglas Pike, Smithfield, RI 02917, (401) 232-6210 or 800-622-7001; graduate study, (401) 232-6230; professional and continuing education, (401) 232-6200.

Degrees: BA in applied psychology, communications, and liberal studies (concentrations in economics, English and cultural studies, history and international studies); BS in business administration, information technology, and international business. All business majors are required to complete a liberal-arts minor (applied sciences, biotechnology, communication, economics, English, environmental science, history, legal studies, political science, psychology, science, sociology, applied statistics, and women's studies). MBA in accounting, computer information systems, finance, health-care management, international-business management, operations management, general business; MS in taxation, accounting, and information systems.

Certificate programs for credit: Certificate of Advanced Graduate Studies (CAGS) in accounting, computer information systems, finance, management, marketing, taxation, and e-strategy; Professional Continuing Education Certificate programs in human-resource management, project management, women's leadership, and business management. Courses are offered as evening or daytime seminars, and corporate on-site training is also available.

Summer session: begins May 25. Day courses end June 29. Evening courses end July 20.

Registration: ongoing until the first week of classes.

Cost: $849 per three-credit undergraduate course.

COMMUNITY COLLEGE OF RHODE ISLAND, Knight Campus, 400 East Ave., Warwick, RI 02886, (401) 825-2003. Besides the main campus, courses are offered at 1762 Louisquisset Pike, Lincoln, RI 02865, (401) 333-7000, and 1 Hilton St., Providence, RI, (580) 455-6000.

Degrees: associate's degrees in accounting, administrative assistance, art, cardiorespiratory care, chemical technology, computer-engineering technology, computer science (microcomputing), computer science (programming), dental hygiene, electronics, electronic-engineering technology, engineering, fire science, general business, law enforcement, legal administrative assistance, liberal arts (concentrations in foreign languages, history, math, philosophy, psychology, and sociology), machine design, management, manufacturing technology, marketing, mechanical-engineering technology, medical administrative assistance, music, nursing, occupational-therapy assistance, physical-therapy assistance, plastics technology, radiography, and therapeutic massage; AAS in technical studies.

Certificate programs for credit: accounting, basic office skills, chemical technology, computer and network maintenance, computer programming, dental assisting, diagnostic medical sonography, entrepreneurship, legal-office assistant, magnetic-resonance imaging, manufacturing-engineering technology, marketing, mechanical-engineering technology, manufacturing technology, medical transcription, microcomputing, office administration, office automation (word processing), phlebotomy, process-control technology, post-associate certificate, renal-dialysis technology, retailing, telecommunications-engineering technology, therapeutic massage, and travel and tourism.

Summer session: session one, May 16 through June 24, Warwick and Lincoln. Session two, July 5 through August 15, Warwick and Lincoln. Session three, June 13 through July 25, Providence.

Registration: ongoing through first day of classes.

Cost: in-state, $96 per credit; out-of-state, $287 per credit. Subject to change.

JOHNSON & WALES UNIVERSITY, Continuing Education, 8 Abbott Park Pl., Providence, RI 02903-3703, (401) 598-2300, or (800) DIAL-JWU.

Degrees: associate's degree in accounting, advertising/communications, business administration, entrepreneurship, financial-services management, management, marketing, criminal justice, equine-business management, equine studies, paralegal studies, baking and pastry arts, culinary arts, food and beverage management, hotel management, restaurant management, travel-tourism management, computer programming, computerized drafting, computer graphics and new media, computing-technology services, and Web-site development; BS in accounting, entrepreneurship, financial-services management, management, marketing, marketing communications, fashion merchandising, retail marketing and management, criminal justice, equine-business management, paralegal studies, food marketing, food-service entrepreneurship, international business, baking and pastry arts, culinary arts, culinary nutrition, food-service management, hospitality management, international-hotel-and-tourism management, hotel management, sports/entertainment/event management, information science, computer graphics and new media, engineering design and configuration, Web management and Internet commerce, electronics engineering, network engineering, and technology-services management.

Certificate programs for credit: baking and pastry arts, culinary arts, entrepreneurship, legal nurse, paralegal studies, and computer-aided drafting.

Non-credit certificate programs: Chef's Choice, and Wine Spirits Education Trust (WSET).

Summer session: begins June 6.

Registration: rolling.

Cost: varies by program.

PROVIDENCE COLLEGE, School of Continuing Education, 549 River Ave., Providence, RI 02918, (401) 865-2487; fax (401) 865-1105.

Degrees: associate's degree in administrative management, fire science, labor/management relations, liberal studies, and ministry; bachelor's-degree programs in accounting, business administration, leadership studies, organizational communication, bank management, fire science, health-service administration, history, humanities, liberal studies, ministry, and social science.

Certificate programs for credit: administrative management, business studies, labor/management relations, leadership studies, nursing-home administration, organizational communication, religious education, and teacher certification program.

Summer session: session one, May 23 through June 10. Session two, June 20 through July 28.

Registration: April 25 through first day of classes.

Cost: $654 per three-credit class. $327 audit per three-credit course. Lab fees vary.

RHODE ISLAND SCHOOL OF DESIGN, Department of Continuing Education, 2 College St., Providence, RI 02903-2787, (401) 454-6200; fax (401) 454-6218.

Non-degree programs: a wide range of classes are offered in art, design, and culinary arts. (Also inquire about young-artists programs and school-vacation camps in the winter and spring, in which a wide selection of workshops ranging from drawing to portfolio development are offered to young artists ages five to 17.) Also, there are several credit-bearing classes that can be used toward a degree specializing in art and design, travel study, professional development, textiles, and graphic design. Other programs include art appreciation, tours, career and personal development, and family workshops.

Certificate programs for credit: summer-study courses for college credit.

Non-credit certificate programs: advertising design for print, broadcast and the Internet, appraisal studies in arts and antiques, children's book illustration, computer animation, decorative painting, digital photography, digital video post production, drawing and painting studies, interior design, natural science illustration, print design process and production, Web design and development. Fast-track computer certificates.

Summer session: pre-college program for high school students and summer study courses run from June 20 through July 29.

Registration: ongoing.

Cost: varies depending on workshop or course. $15 registration fee for extension courses. $50 registration fee for summer studies.

ROGER WILLIAMS UNIVERSITY, 150 Washington St., Providence, RI 02903, or 1 Old Ferry Rd., Bristol, RI 02809, (401) 276-4800 and (401) 254-3530.

Degrees: AS/AA in arts sciece, criminal justice; BA in political studies; BS in business management, computer information systems, criminal justice, international business, paralegal studies, public administration, and general studies (industrial technology, social and health services, psychology, individualized). Online majors include criminal justice, public administration, and general studies (industrial technology, social and health services, individualized).

Certificate programs for credit: case management, environmental occupational safety and health, nurse paralegal, paralegal studies (post-baccalaureate), and school-nurse teaching. Students may be granted up to 90 credits through transfer credit, credit documentation of life and work experiences, military training/experiences, and college-level examination program.

Summer session: session one, May 23 through June 28. Session two, July 5 through August 10. Full summer semester, May 23 through August 10.

Registration: ongoing online registration. Register in person beginning April 14.

Cost: varies by course and program.

UNIVERSITY OF RHODE ISLAND, Alan Shawn Feinstein College of Continuing Education, Shepard Building, 80 Washington St., Providence, RI 02903, (401) 277-5090.

Degrees: bachelor of general studies in applied communications, business institutions, health-services administration, and human studies; BA in English, history, and psychology; BS in biotechnology manufacturing, general business administration and human development, family studies, and industrial engineering; MBA; Master's degrees in clinical-laboratory science, labor relations and human resources, library and information science, public administration, and communication studies.

Non-credit certificate programs: multimedia technology, supervision, management, training and development, and leadership.

Summer session: session one, May 23 through June 24. Session two, June 27 through July 29.

Registration: ongoing until the first week of classes.

Cost: varies per program. $25 registration fee.

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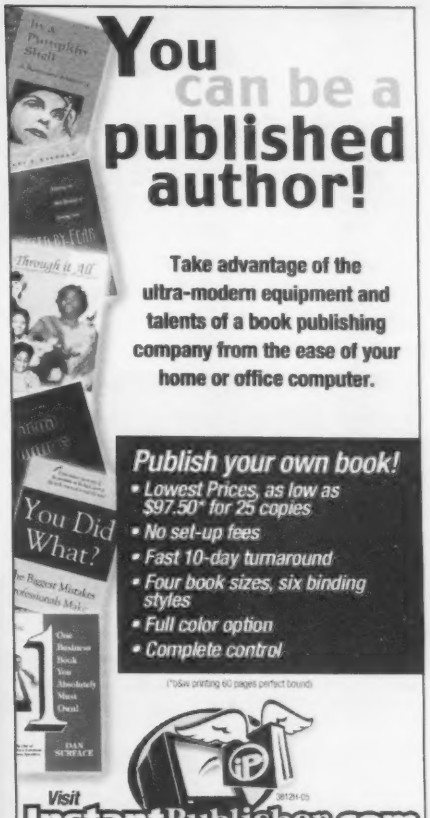

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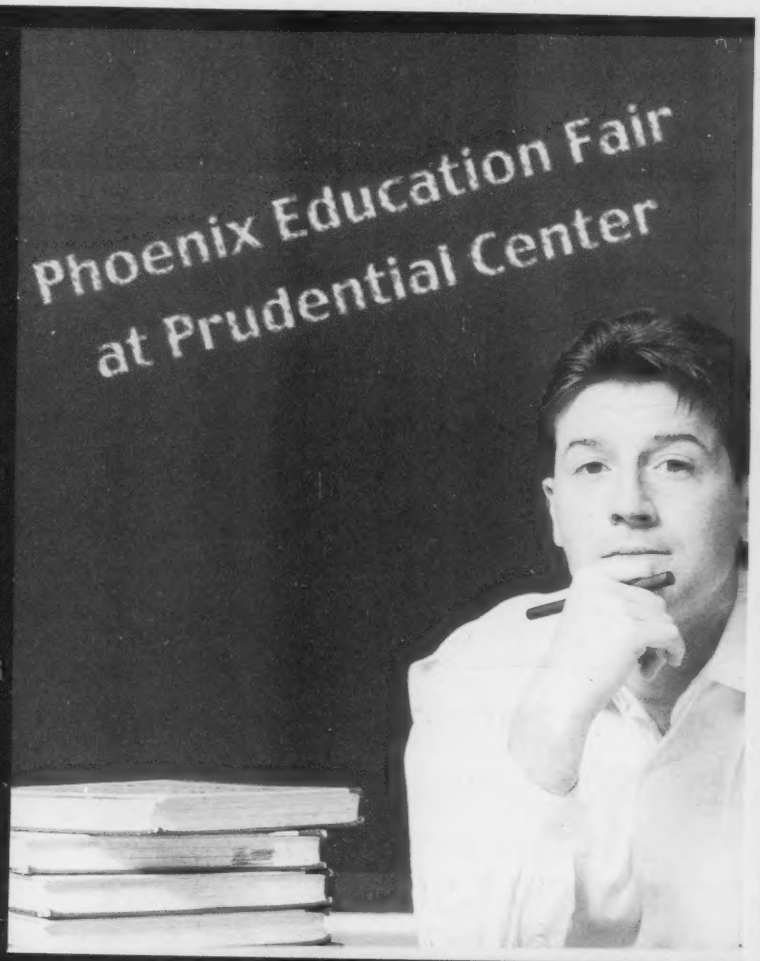

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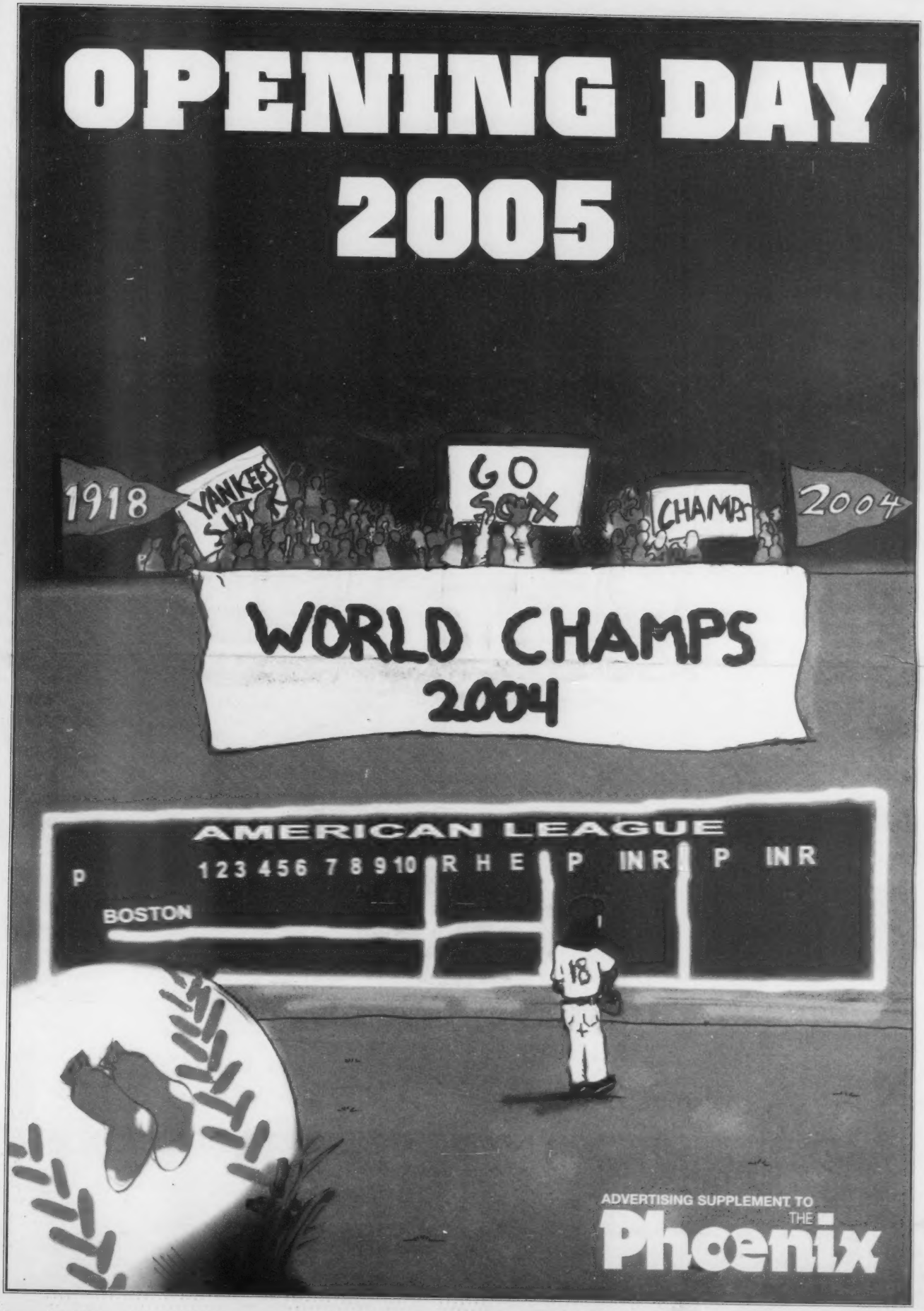
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Here We Go Again

Sports' Greatest Rivals Square Off in 2005

by Christopher Young

One team

couldn't get any higher, and merely had to plug some holes; the other was humiliated and felt like *something had to be done.* That's the difference in the off-season mentality for the Boston Red Sox and the New York Yankees as they renew their storied rivalry next week, this season, and for the rest of their post-2004 existence.

Last year indeed proved a turning point for both organizations. The Red Sox shed their losing ways – against the Yankees and then, for the first time in 86 years, the NL pennant-winner – and the New Yorkers were suddenly tagged as underachievers and – *gulp* – chokers. That's what blowing a three-games-to-none ALCS lead on baseball's grandest stage will do to you. Did the Red Sox win it, or did the Yankees blow it? That's a story for history to decide, but when it came right down to it, the Red Sox proved better in seven games than the Yankees, and that's why the two teams' histories stand at divergent points heading into the 2005 baseball season. The Red Sox are looking to continue a trend of winning; the Yankees are aiming to reverse their trend of losing – at least as far as that pesky post-season goes. For despite New York's continued dominance of the AL East, its four World Series titles since 1996, and its streak of 10 consecutive post-season appearances, the fact remains that the Pinstripers haven't won it all since the year 2000, and that's a long drought for the highest-payrolled team in baseball.

So the two teams approached the off-season differently. The Red Sox knew that they couldn't afford all four of their big free agents – Pedro Martinez, Jason Varitek, Derek Lowe, and Orlando Cabrera, among others – so they concentrated on just one (Varitek), while replacing Cabrera with arguably the best shortshop available: Edgar Renteria. With Martinez and Lowe gone to the NL, the Sox plucked two relative bargains off of the free-agent wire – the Cubs' Matt Clement and the Padres' David Wells. Otherwise, the Sox for the most part kept the nucleus of the championship roster intact, with minor tweaks and various re-signings helping to add to the cast of characters who shared the "Idiot" mentality. (Fifteen Soxers that saw action in last year's post-season made this year's 25-man roster.)

If you look at the Sox' roster as it broke camp in Fort Myers, you will see that the catching tandem remains in place, the infield is the same (except for Renteria instead of Cabrera), and the three outfield positions remain unchanged. We've mentioned the revamping of the starting-pitching situation, and the bullpen – other than the departure of some of the weaker middle relievers – consists of primarily the same jamokes that shut down the vaunted Yankees' and Cardinals' lineups in eight straight games last October. The biggest change on the Sox' roster, other than absences of Pedro and D-Lowe, are in the strengthening of the utility players. Sure, the blazing speed of Dave Roberts will be missed, but Jay Payton and Ramon Vazquez (along with the versatile Dave McCarty) will provide the offensive punch that Roberts and the Japan-bound Gabe Kapler were lacking.

The Yankees, on the other hand, felt that an overhaul was in order, and since price is usually no object when it comes to acquiring talent, the team again broke the bank in securing most of the market's top free agents. In terms of its rotation, it was as if the team was playing poker and decided that it only wanted to keep two cards and discard three. Remaining in play were starters Mike Mussina and Kevin Brown, but deemed expendable were Javier Vazquez (14-10), Jon Lieber (14-8), and Orlando Hernandez (8-2). Any other team would consider those kinds of throwaways absurd given the hurlers' regular-season production, but the Yankees felt they could do better on the open market – hence the two aces were kept and the king, queen, and jack were tossed.

Not surprisingly, the Bombers then proceeded to sign arguably the top three free-agent pitchers available (in Randy Johnson, Carl Pavano, and Jaret Wright), thereby adding a future Hall-of-Famer, a World-Series champ from 2003, and a 15-game winner, respectively, to a team that was one out away from advancing to (and likely winning) last year's World Series.

That's how the Yankees do business, and in principle, how most teams hope to: get rid of that which does

not help the cause, and upgrade at those positions that are perceived to be under-performing. Of course, not every team can (or should be allowed to) routinely open their checkbooks like that and merely collect all-stars (and the Red Sox aren't exactly innocent in this unseemly business, either), but the Yankees can, and do. Every year. That they haven't been able to translate that M.O. into annual championships lately is indeed mystifying, but it also ultimately gives hope to every other MLB team that can't compete on the same level playing field – at least on a financial basis.

Thirteen players on last season's ALCS roster return for the Yankees this season, but for New York, all of its departing players left not by their own choice, but by the front office's. As a result, gone are the aforementioned three-fifths of last year's division-winning rotation, plus Kenny Lofton, Tony Clark, Miguel Cairo, Enrique Wilson, John Olerud, and Esteban Loiaza.

Boston's total payroll will be in the $125-million range, while the Yankees have crossed the $200-million plateau during this off-season, but despite that disparity, the two squads are #1 and #2 as far as baseball's top spenders. Boston has four players making $10 million or more this season (Manny Ramirez, Curt Schilling, Renteria, and Varitek); the Yanks have a mind-boggling 10 – and six of those are making over $13 mil per annum (as opposed to two Sox players). Both teams' combined salaries dwarf most other teams' payrolls, and in some cases it's by three and four times what other franchises pay out. That's why no one should be surprised if the American League standings come September again find the Yankees and Red Sox fighting it out for divisional honors – and the runner-up emerging with the wild-card berth (and it should be noted that the last three World Series winners have reached the post-season via that ticket).

Offensively both the Sox and Yanks will be monstrous, and there just aren't too many easy outs in either lineup. The slight edge probably goes to the Red Sox for any number of reasons, but primarily because of a deeper bench. The Yankees one-through-nine are formidable (and high-priced), but if anyone gets hurt or needs to be pinch-hit for, the Pinstripes' benchwarmers (John Flaherty, Ruben Sierra, Rey Sanchez, Felix Escalona) can't match the firepower that guys like Payton, Vazquez, Kevin Youkilis, and Doug Mirabelli can offer for Boston. Also, Bernie Williams is probably in the sunset of his career, as is prodigal-son first baseman Tino Martinez, and who knows how the injury bug will continue to hamper the efforts of Gary Sheffield, Tony Womack, and Jason Giambi. The Red Sox have a load of lumber to offer on a nightly basis, and Ramirez and David Ortiz – teamed up-top with Johnny Damon, Trot Nixon, Renteria, Varitek, and Kevin Millar – will again produce big numbers. Even the lower part of the lineup proved last fall that it could be dangerous, and Bill Mueller and Mark Bellhorn are certainly no slouches and have the rings to show for it.

Starting pitching-wise, though, one can't argue that the Yankees have improved while the Red Sox may have dropped a rung. Sure, the Big Unit is 41, Kevin Brown is 40, and Mussina's 36, but Pavano and Wright are young bucks, and they should get plenty of run support each and every night. The departure of Martinez and Lowe probably will help lower Sox manager Terry Francona's blood pressure, but it remains to be seen whether the two playoff heroes can be adequately replaced numbers-wise by the inconsistent Clement and the 41-year-old Wells. The wild card, of course, is the possible return from injury of Astros cast-off Wade Miller, who was signed for a song and could pay dividends in the rotation should his shoulder heal properly.

The two bullpens are probably a wash, as both sport aging components that probably need to be used sparingly in order for them to be productive in October. The Yankees' set-up men in particular were exposed by the Sox' bats in their ALCS comeback, and by the end, both Tom Gordon and Paul Quantrill – who were both in the top-five in appearances last season – were getting rocked every time they took the hill. The Empire Staters have made only one real change in their 'pen, with one Felix (Heredia) being replaced with another (Rodriguez); the Sox have re-tooled somewhat by signing John Halama and Matt Mantei in set-up roles, but otherwise seem set with the aging Mike Timlin (39), Alan Embree (35), and Mike Myers (35) at Francona's beck and call.

Frankly, both teams are going to routinely make mincemeat out of their competition this season, and the games against the also-rans like Toronto, Tampa, KC, and pitching-poor Baltimore could get downright ugly. No team in the American League is as balanced on paper as the Sox and Yankees, and only pitching-rich teams like the Twins or perhaps the Angels will be able to stifle either team's bats.

...continued on page 4

...continued from page 3

What the difference between New York and Boston will come down to, then, is injuries and head-to-head match-ups. Both squads have a lot of expensive geezers on board, and who knows whether the likes of Brown, Giambi, Williams, or RJ will be able to stay healthy enough throughout the campaign to be relevant in October? On the Sox' side, Schilling's health is undoubtedly key to the team's success, but Wells and Tim Wakefield are hardly spring chickens, either (and we've already addressed the bullpen's geriatric persona), and Mueller and Nixon both missed significant time to injury last season as well.

It all remains to be seen, and just because Pedro's changed uniforms and Yankees fans can't yell "1918" anymore doesn't mean that the rivalry between the Yankees and Red Sox will simmer down anytime soon. After all, Millar's still mouthy, Mussina's still scowling, and A-Rod's still ready at a moment's notice for a good slap.

These two teams have faced each other 52 times over the course of the past two seasons, and another 19 (minimum) are on the docket for 2005.

With the Red Sox being world champions now, everything's different, but when it comes to these two most hated rivals, absolutely nothing's changed.

Would you want it any other way?

Christopher Young writes the twice-weekly "Sporting Eye" column on www.bostonphoenix.com and can be reached at cyoung@phx.com

Not Broke? Fix it Anyway

The team from the Bronx that Pedro Martinez and his New York Mets will see across the diamond in interleague play this summer will be a very different entity from the one to which the Mets succumbed in the 2000 Fall Classic. For despite the Yankees' unmitigated success since their last championship (four playoff berths and two AL pennants), the Yanks have been continually and significantly revamped. In fact, just four players from that last World Series winner have remained with the Yankees throughout the recent "struggles," and only forever-pinstripers Derek Jeter, Bernie Williams, Jorge Posada, and (the only pitcher) Mariano Rivera remember what it's like to sip Champagne in October (although prodigal sons Mike Stanton and Tino Martinez have returned to the Steinbrenner AC for this year's festivities after stints with the Mets and D-Rays, respectively).

The Yanks added A-Rod last year, but still fell short.

The Yankees have made other wholesale changes this season (most likely as a result of their flaws being exposed against the Red Sox), particularly in the starting rotation. Three new starters have been picked up through free agency (Randy Johnson, Carl Pavano, and Jaret Wright), and former Redbird Tony Womack is perceived as an upgrade to Miguel Cairo at second base. The aging bullpen has replaced one Felix (Heredia) with another (Rodriguez), but otherwise, the relieving corps and the offense remain intact from last year's AL East champs, although it's still vastly different from the 2000 team. Since the Subway Series, the Yanks have signed the following stars — Mike Mussina, Jason Giambi, Jose Contreras, Hideki Matsui, Robin Ventura, Gary Sheffield, A-Rod, Jon Lieber, Javier Vazquez, John Olerud, Kenny Lofton, Tom Gordon, and Paul Quantrill — yet have nothing but "almosts" to show for it. (In fact, of the glittering A-listers noted here, only Sheffield and Olerud have ever won a World Series ring.)

No team has shown the sheer desperation for a championship — *now* — as the Yankees have done this off-season. What other team could possibly add a trio of top-flight starters in one off-season (including the $16-million man, Johnson, who threw a perfect game last year) while still being able to afford an infield (C, 1B, 2B, SS, 3B) that will collectively earn *$63 million* this season (and its three-man starting outfield will earn another $32 million). The Yankees, as before, are loaded in all senses of the word, and they will likely continue to dominate the sports headlines in New York City all summer long.

— CY

Analyze This

The Red Sox' Season Ahead

by Christopher Young

The schedule that the 2005 Red Sox will face this season will have a lot of elements that are familiar – 19 games each with their four divisional mates – and a few new twists. But the biggest difference of all is that whenever the Sox go on the road, they'll be welcomed and viewed in a different manner: as champions. Just as the New England Patriots have been doing for years, the local nine will wear a figurative bull's-eye on their backs as they wing their way back and forth across the country this spring and summer. No longer are they the cursed losers, or merely another high-salaried roster; now they carry an aura and some well-earned *duende*, and everybody will be eager to knock them off their perch – one game at a time.

As you know, the season opened in New York last weekend, followed by this upcoming weekend's series north of the border, in the stadium formerly called Skydome. The Jays' new home, by the way, will be called the Rogers Centre, although this season it will often be referred to as the *half-filled* Rogers Centre. After returning through customs on Sunday, the Sox will welcome, as you well know, the Yanks, for the most momentous Opening Day in Boston baseball history. Once the hoopla has died down and the rings have been unveiled and admired, the Olde Towne Team will commence with the "rest" of the season.

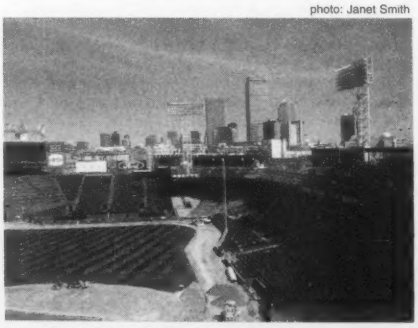
After those three with the Empire Staters, the letdown will be significant, as the woebegone Devil Rays arrive for the weekend, followed by the Jays again for a pair. The Sox will take to the road again for a quick five-gamer against the Orioles and D-Rays before closing out the April homestand with three against the Sammy Sosa–led Birds.

If that's not enough of a test for the revamped Sox' pitching staff, the next road trip should certainly provide one, as the offensive-minded Rangers and Tigers will serve as hosts for Boston's next seven games. AL West contenders Seattle and Oakland make their first visit to the Fens next, and then those teams will all hop on planes to renew their match-ups in the west-coast venues the following week.

Upon their return from that quick six-game roadie, the Sox will host interleague rival Atlanta May 20-22 before heading up to central NY (see "Cooperstown Welcomes the Idiots," elsewhere in this section) on their off-day for the annual Hall of Fame exhibition game against the Tigers at historic Doubleday Field. A six-game road trip to Toronto and the Bronx follows, and after yet another visit by the Orioles, the newly-renamed "Los Angeles Angels of Anaheim" arrive for a weekend set in early June.

The meat of the interleague schedule begins on June 6 with two of the most appealing series of this or any other season: three in St. Louis for the first time since the title was won, and three at Chicago's Wrigley Field – the Sox' first visit there since the 1918 World Series. Upon the team's return to Fenway, the Reds will come to town for the first time since the memorable '75 Series, followed by the marquee-name-challenged Pirates. Nondescript visits to Cleveland, Philly, Texas, and Baltimore (sandwiching a six-game homestand against the Tribe and Jays) will take the champs to the All-Star break. By that time the team will have played roughly 87 games of the 162-game season, which will resume with what most expect will be a critical four-game series at Yankee Stadium in mid-July.

photo: Janet Smith



The ensuing month will see the Sox play primarily their AL-Central rivals – Chicago, Minnesota, Detroit, KC, and Texas – and will include their longest road trip of the season (10 games) from August 15-25. If they survive the schedule to this point and are still in the hunt, the remainder of the schedule is pretty much a cakewalk.

As of August 26th, the Sox will play 24 of their last 36 at home, with only home-and-home series against the Yankees and a three-gamer against the Angels serving as serious challenges. Otherwise, it will be plenty of feathers (Jays and Orioles) and fins (D-Rays), as 20 of those final 36 will be against those cursed-to-be-in-the-AL-East squads.

If the divisional race is close heading into the final weekend of the regular season, it will be decided between the New Yorkers and the Sox at Fenway.

Christopher Young writes the twice-weekly "Sporting Eye" column on www.bostonphoenix.com and can be reached at cyoung@phx.com

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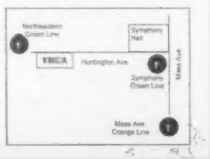

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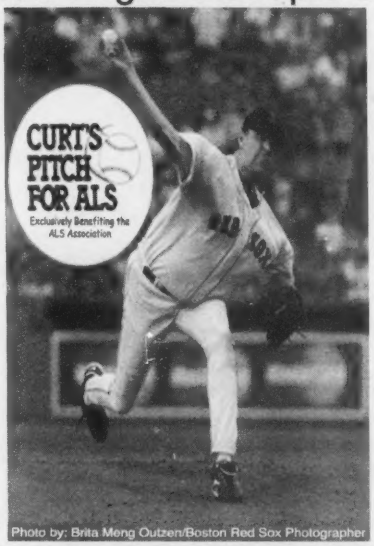

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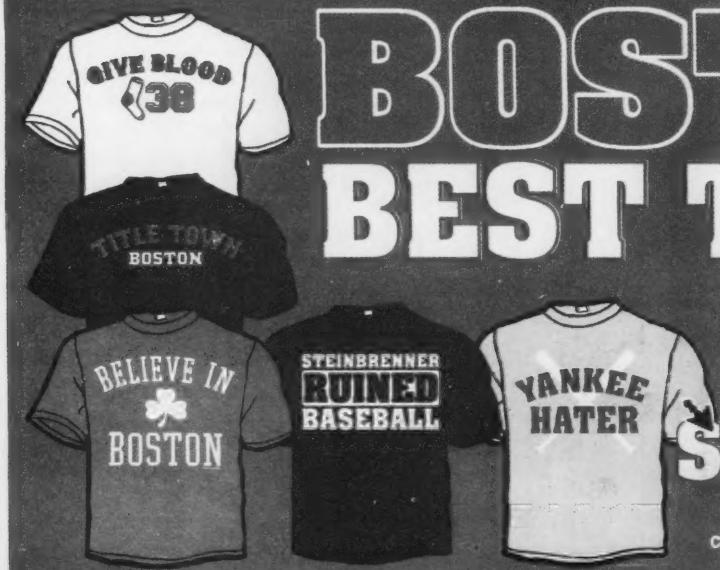

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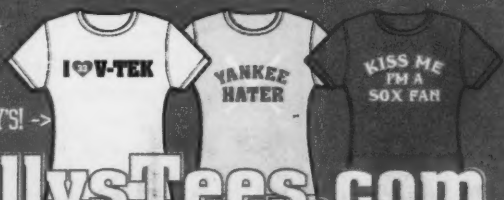

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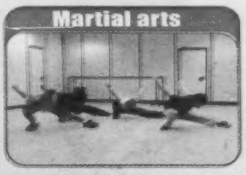

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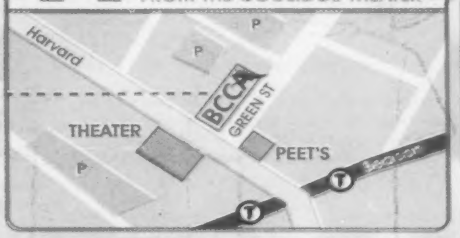

ALMOST THERE!

Glory, Hallelujah!

Opening Day Dawns on a New Era of Red Sox History

by Christopher Young

Well, it happened.

It really did. As Casey Stengel used to say, you can look it up.

How do you feel? How does anybody feel? How does one respond to one's most fervent wish coming true? For Red Sox fans, it was the pinnacle of their sporting life's existence. The bleepin' Red Sox won the World Series!, you say. Holy $#!?!

There were numerous turning points during last year's magical season, and it would be difficult to pinpoint what transformed the Sox from a team that started 15-6, went .500 for the next three months, traded their most emblematic player, rallied in the next two months to clinch a wild card, obliterated the Angels in the ALDS, and then fell behind the Yankees three games to none in the ALCS . . . and then. . . . I mean, you talk about your highs and lows – was there ever any lower point for Red Sox Nation than the early-morning hours of October 17, 2004? A 19-8 thrashing earlier that evening had put the Olde Towne Team in such a seemingly bottomless pit that disappointment and rage gave way to unmitigated resignation. Sigh.

Again, as in every year prior, it was over – way too soon.

What triggered the turnaround that next night? How did this bunch of ragamuffins take four straight over the best team money could buy? Who's responsible? And when in tarnation are they going to begin sculpting David Ortiz's statue, anyway?

I have heard plenty of stories about what people did in their own individual lives that ultimately reversed fortunes and history that night. I know a particular fellow who was so disgusted by the Sox' game-three performance that night that he, for the first time ever, sang "Root, root, root for the *Yankees*, if they don't win it's a shame" to his five-year-old in her nightly "Take Me Out to the Ballgame" lullaby. Maybe that did it. Maybe you did it. Changed hats? Changed seats on the sofa? *Didn't* change underwear? I know folks who altered countless rituals and routines of their daily lives prior to game four – and then adhered to them religiously for the next 10 days. Somehow, it worked.

> *"What is it that you want?"*
>
> *"What does anybody want? I want the Red Sox to win the World Series."*
>
> – Bill Pullman to Nicole Kidman in the film *Malice*

Could it have been predestined all along for 2004, or did the desperate actions of a few disconsolate fans in their darkest hour eventually convince the baseball gods that perhaps the story needed a re-write? Was it the guy who planted a Red Sox flag on the Mount Everest summit last spring? Was it the Dropkick Murphys' decision to record a new version of the 1900s-era Red Sox classic, "Tessie"? Was the course of history irrevocably changed when the current resident of Babe Ruth's former home in suburban Sudbury (of all people) got some teeth knocked out by a Manny Ramirez foul ball during a Fenway showdown against the Angels in early September? Did things kick in when a Red Sox *owner* ended up with a home-run ball – while sitting in the *bleachers* with Katie Couric?

What in God's name helped the Red Sox win eight straight games against baseball's most formidable foes to win their first World Series since you-know-when? Who knows? Who cares?

It happened. For you, for Red Sox Nation, for Yankee-haters everywhere, and for the grand game of baseball. There's proof everywhere – in your wardrobe, in your DVD player, on your bookshelves, in your recurring gleeful grin – but best of all, in the Baseball Hall of Fame's third-floor showcase (see "Cooperstown Welcomes the Idiots," page 10). Those who remember the revitalization of the franchise in 1967 (albeit with a disappointing ending), the greatest World Series ever played in '75 (another sad conclusion), and certainly – *certainly* – the mind-numbing meltdown of the 1986 squad, the 2004 championship provided the exorcism of all of the ghosts and demons that had haunted and vexed the fandom for all those many years. Why not them? Why not us?

For the long-suffering royal rooters of the local nine, this past blizzard-laced off-season was indeed, as MLB's new film attests, "Boston's Winter of Bliss." Tons of snow? Bah. Never-ending freezing temps? A mere bag o' shells. Flooded basements come spring? Who gives a flying sump-pump? The Red Sox are world champions – and so are the Patriots, for that matter.

It is nearly Opening Day in Boston, but it still hasn't worn off. You were delirious, and awestruck; now you are probably merely contented, but that gratification is as warm and all-embracing as any fleece comforter or hot-stove banter could ever provide. You are *content*. Satisfied.

And ready for more.

It's time to return to the ol' ballyard for the next chapter.

Now, as a result of the Red Sox accomplishments last October, Monday's home opener at Fenway will provide the *pièce de résistance* for the Hub of Hardball's true believers everywhere. All of the extraneous forces that could have possibly been thrown into the mix for this remarkable day are in place, and every Red Sox fan alive – nay, perhaps even every baseball fan – wants to be in attendance on April 11 for this historic occasion. Oh, it would have been an important game and a sell-out even if the Red Sox hadn't staged the implausible rally against the Bombers, or even if the Cardinals had emerged victorious a week later. But the potential pomp and circumstance that will be on parade as the Red Sox return to their beloved stadium as world champions will be unprecedented and unmatched. Think about it: F-15s whizzing overhead are a necessity, and do you think the team brass will sway from its past habit of inviting the defending Super Bowl champs and the Lombardi Trophy for another march from the Monster to the mound? How about the juxtaposition of the two championship trophies – side by side in glittering and glorious harmony? Consider how loud it will be for the introduction of the players, who haven't been on this hallowed turf since last year's Series game two. And the ring ceremony? Lord almighty, what a moment that will be.

...continued on page 10

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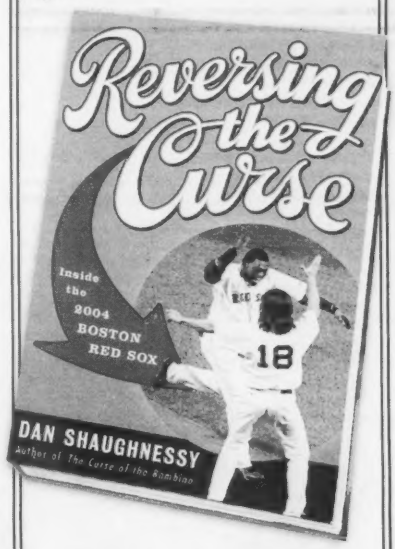

"Digs into the 2004 season in a way that is more satisfying than many other efforts. Shaughnessy has the access, the sources, and the touch . . . A worthy chronicle of the championship season." — *Boston Globe*

"*Reversing the Curse* is riveting, entertaining and inspiring. **Take that, Babe!"** — Tim Russert

"In a sense, Dan Shaughnessy started all this . . . it's only right that he get to finish it. A Red Sox story with a happy ending? It's the end of the world as they knew it and **Sox fans feel fine."** — Bob Costas

"How fortunate— the gifted sportswriter who gave us the concept of the curse of the Bambino now writes the book on how the curse was broken." — David Halberstam

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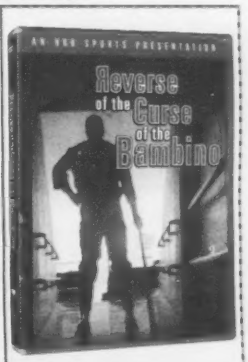

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Cooperstown Welcomes the Idiots

I wouldn't say that the National Baseball Hall of Fame's newest exhibit featuring the 2004 world champs is the single biggest reason to head to the renowned Central-NY hamlet sometime soon, but it's as good a reason as any because it's temporary, and perhaps, um, once-in-a-lifetime. Nonetheless, as a capper to the rest of the museum's remarkable collection of historic artifacts, memorabilia, and exhibits, the Red Sox World Championship display — in a 6 1/2'x7' display case on the third floor in the "Autumn Glory: A Postseason Celebration" section — is the cherry on top of a baseball fan's memorable pilgrimage to the baseball shrine.

Before you get to the Red Sox' display case, be sure to check out the World Series ring display, which shows how the champions' rings have evolved in design and size over the decades. All of the rings are, to be sure, increasingly impressive as the years go by, but they were all reasonably-sized (2" x 1.5") until the Marlins' outrageously ostentatious bling from 2003, which is nearly double in size of any ring before it. Red Sox, take note: a return to the pre-2003 era would be prudent for your soon-to-be-awarded bands.

The Red Sox championship display, kitty corner from the rings, sits next to a continuously-spooling "World Series Memorable Moments" film — so even as Sox fans bathe in the euphoria of the artifacts of their team's recent accomplishments, they can't avoid Vin Scully's call of Mookie Wilson's "little roller to first" from Game Six of the '86 Series. Sufferin' succotash.

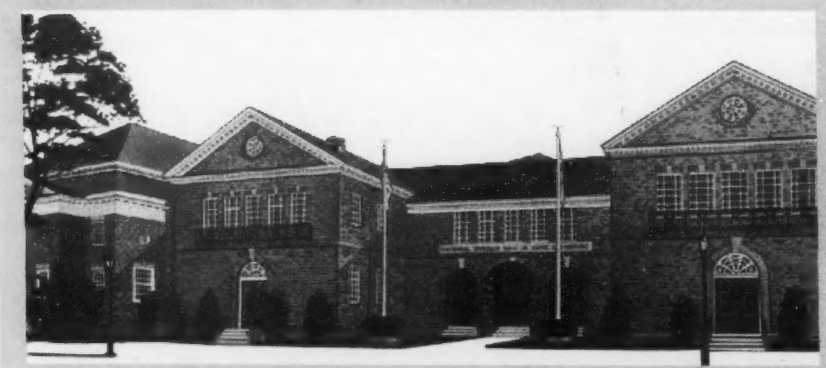
Sox worshipers — and there were many in attendance in Cooperstown in full regalia the day I was there — would be wise to tune out the dirty dealings from Shea all those years ago and focus on the glass-encased evidence from last October, which includes: Pedro Martinez's hat from Game Three at Busch Stadium; Johnny Damon's bat from his lead-off home run in Game Four; Manny Ramirez's bat from that same game; Orlando Cabrera's diminutive glove (as testament to his error-free play throughout the post-season); jerseys worn by David Ortiz and Derek Lowe; spikes worn by closer Keith Foulke, along with a container of dirt from the pitching mound from which Foulke completed the final out in Game Four; a loge ticket from that contest ($140 list); front pages of both the *Boston Globe* (YES!!!) and *Herald* (AMEN), a couple of placards (BELIEVE and 2004 WORLD CHAMPS), a World Series program, a carton (presumably empty) of Brigham's "Reverse the Curse" ice cream , and of course, the bloodied sanitary sock worn by Curt Schilling in his memorable Game-Six effort against the Yankees in the ALCS.

One more thing: for those who have seen the World Series trophy in person, the one being bandied about nationwide by the team is a weak sister to the one that was awarded prior to Tiffany & Co.'s "re-design" of the Commissioner's trophy in 2000. The much-traveled Sox trophy is pretty spartan in its design compared to the ornate one that used to be presented: the older one (a pair of which are on display on the Hall's third floor) has each team's flag *labeled* (i.e., Detroit, Oakland, etc.) and bent as if fluttering in the breeze; there is also a gold baseball at the base of it and a golden crown atop a ring within the circle of flags on the black-stone base. Simply put, it is stunningly beautiful, and if the Sox had one of those babies in their possession, they wouldn't dare be taking it to the likes of the Winthrop Elks Initiation Ceremony and the East Dennis Fish & Game Club. Trust me on this: the new trophy is a fraud when compared to the spectacle of those currently on display at (gulp) Yankee HQ in the Bronx, and that doesn't seem quite right.

The Red Sox championship exhibit is but one small aspect of the revamped Baseball Hall of Fame, and don't wait until Boggsie gets in without a ticket this summer before you make your next trip out to the shores of Lake Otsego. The Hall of Fame's open every day, there's plenty of parking, and your baseball experience will undoubtedly be of a deeply religious nature.

All that's good about our grand game stands tall in Baseball's Hall of Fame (alongside the wood statues of the Babe and Ted Williams that greet you in the lobby), and you should plan your visit now — while the Red Sox are still on display for the *right* reasons.

— CY



The Red Sox finally have something championship-related on display at the Baseball Hall of Fame.

...continued from page 8

And surely this day would have been a historic moment for the baseball players and denizens of this town even if the Devil Rays were in town to match wits on the diamond with the defending champs. But no.

The diabolical powers that be have deigned that New York's finest, those damned Yankees, represent the designated foe, and the drama of this scenario alone brings to local fans a feeling of speechlessness and an overall emotion bordering on the *verklempt*. Consider *those* player introductions, particularly for guys like Jason Giambi and (ahem) Alex Rodriguez. The hootin' and hollerin' could get downright ugly with a capital ugh, and one can only hope that some of the classier veterans of the Pinstripers will be spared the long-suffering Sox' fans' long-delayed haughtiness. However the patrons handle it, it will still be interesting to see if the tenants of the visitors' dugout actually remain in their seats to watch the awarding of championship rings unfold on the field, or repair to the clubhouse. My guess is that Joe Torre will (as always) do the classy thing and request that his minions grin and bear it, even though it won't be a pretty spectacle to watch or endure.

One would venture a guess that a ticket to this Red Sox' home opener will be the single toughest (and expensive) ticket *ever* in these parts – more than *any*

Patriots game, regular-season or post-season, and definitely tougher than even a Celtics playoff ticket against the Lakers in the old Garden. Everybody wants to be at Fenway on Monday, and everyone has his own angle for wanting to be in attendance. Is it because you've been to however-many straight openers and don't want to break the streak? Is it because of the ring ceremony? The Yankees' presence? Just to say you were there? (Because God knows, it could be the only such opportunity in this lifetime.)

Nobody knows how the post-2004 Red Sox history will be written, but the sequel gods take the pen to paper beginning Monday. It may be a reverting to form written in longhand, it may be a miraculous follow-up in chicken-scratch authored by this crazy band of jokers, and it may even be just a typewritten return to mediocrity and madness.

Whatever the ensuing chapters yield, the greatest Opening Day in the history of Boston sports is upon us, and the dark past is in the wastebasket of history. The world-champion Red Sox will take the field, and at this great and never-to-be-replicated moment, all will be right in the world.

No matter how the next 86 years turn out.

Christopher Young writes the twice-weekly "Sporting Eye" column on www.bostonphoenix.com and can be reached at cyoung@phx.com – especially if you have an Opening-Day ticket to spare.

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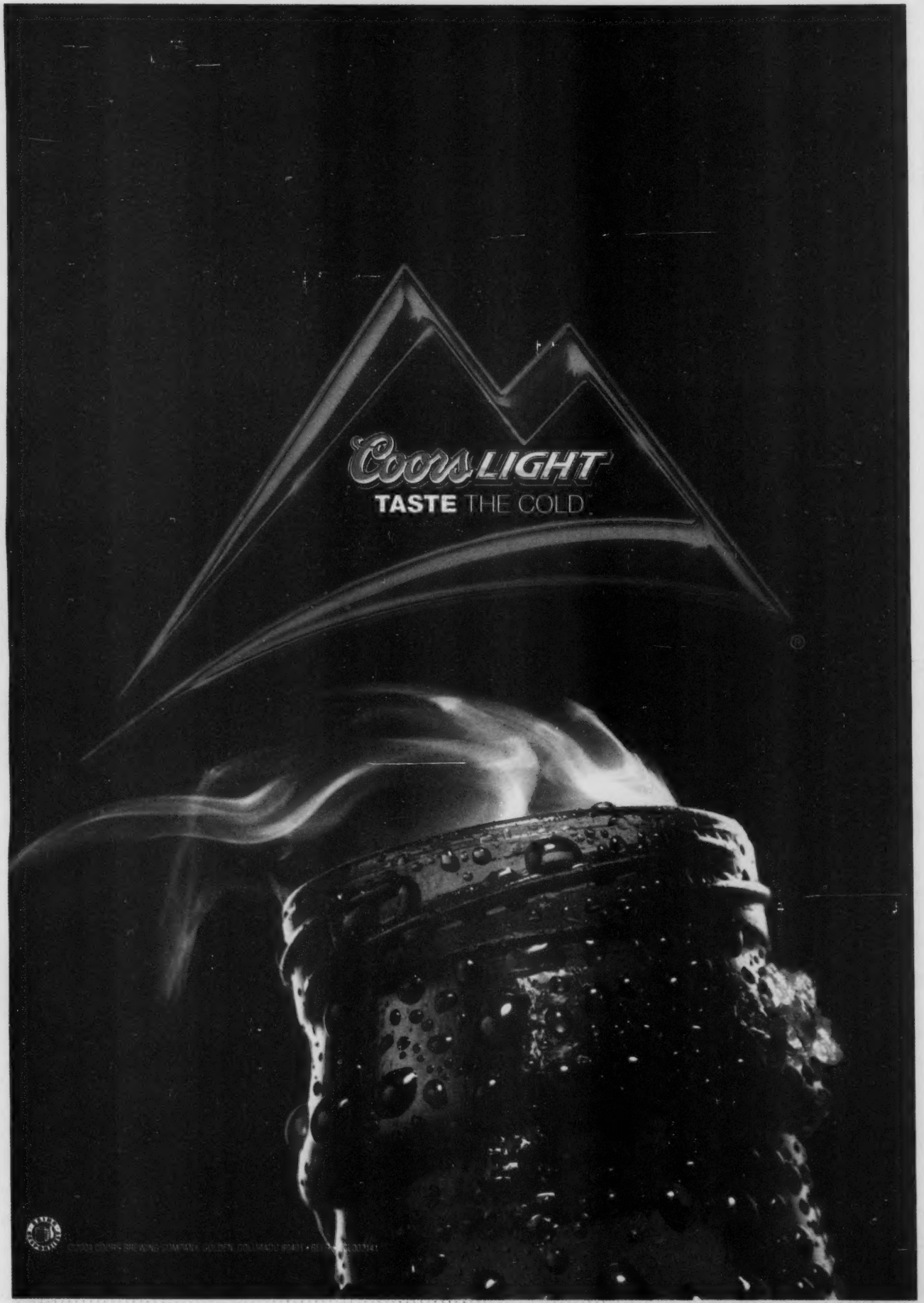
ARTIST	SONG	ALBUM / TRACK LISTING
TOP OF THE HOUR SWEEPER		
Razorlight	Golden Touch	Up All Night / track # 8
INSERT SWEEPER		
Weezer	Hash Pipe	Green Album / track # 3
SHORT TALK BREAK / presell new song		
Dresden Dolls	Coin Operated Boy	The Dresden Dolls / track # 6
COMMERCIAL???		
INSERT SWEEPER		
Beck	New Pollution	Odelay / track # 4
SHORT TALK BREAK / Commercial stop set		
SHORT TALK BREAK / intro song		
The Shins	New Slang	Garden State Soundtrack / track #4
INSERT SWEEPER		
Gorillaz	Clint Eastwood	Gorillaz / track # 5
SHORT TALK BREAK / Commercial stop set		
SHORT TALK BREAK / intro song		
The Chemical Brothers	Galvanize	Single
INSERT SWEEPER		
Coldplay	Yellow	Parachutes / track # 5
SHORT TALK BREAK / presell song		
Unwritten Law	Save Me	Single
INSERT SWEEPER		
Nada Surf	Popular	High / Low / track # 3
SHORT TALK BREAK / Commercial stop set		
SHORT TALK BREAK / intro song		
Arcade Fire	Neighborhood # 3	Funeral / track # 3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DJ Clinton Sparks
['OUT,' PAGE 6]

inside

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17 Eric Hofbauer
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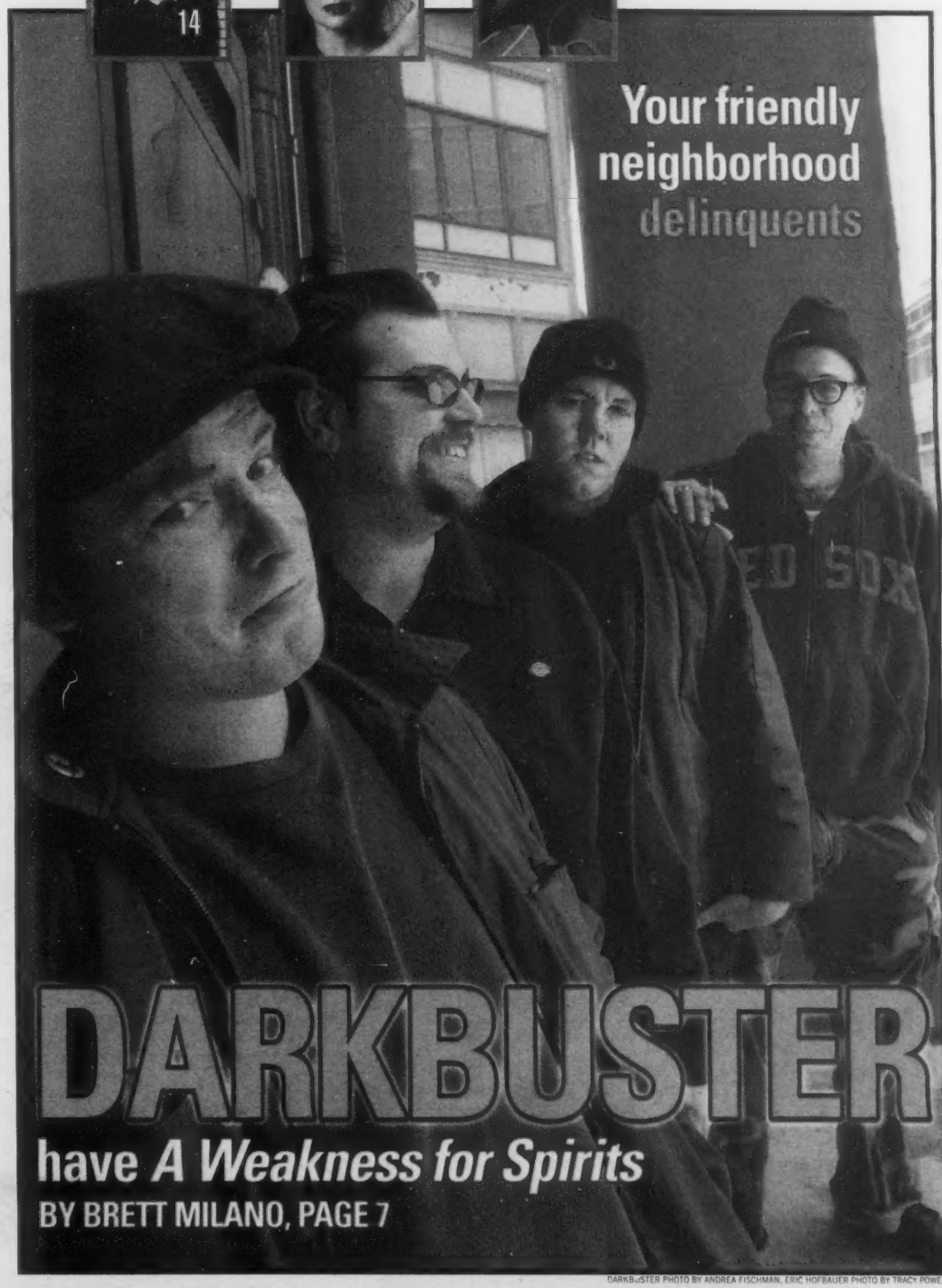

DARKBUSTER PHOTO BY ANDREA FISCHMAN, ERIC HOFBAUER PHOTO BY TRACY POWELL

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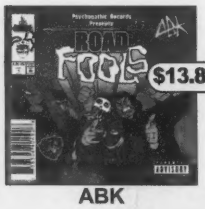

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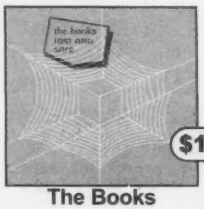

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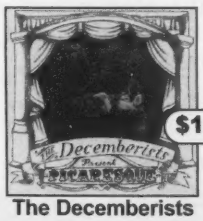

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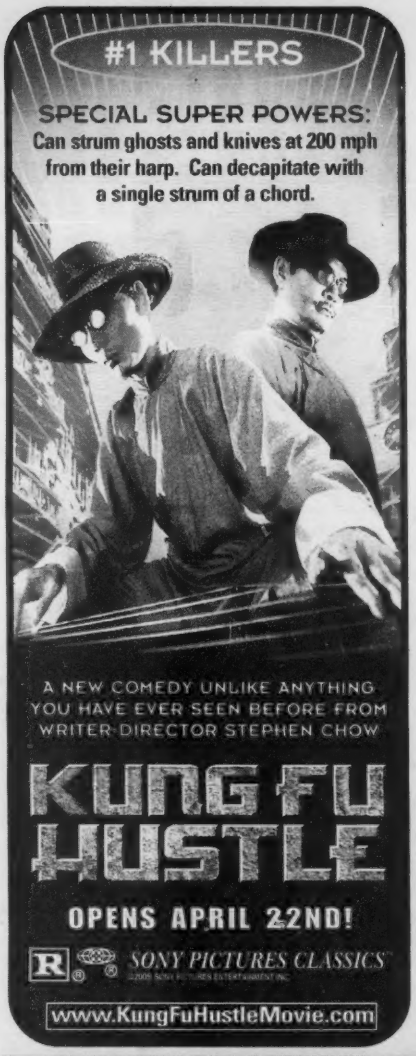
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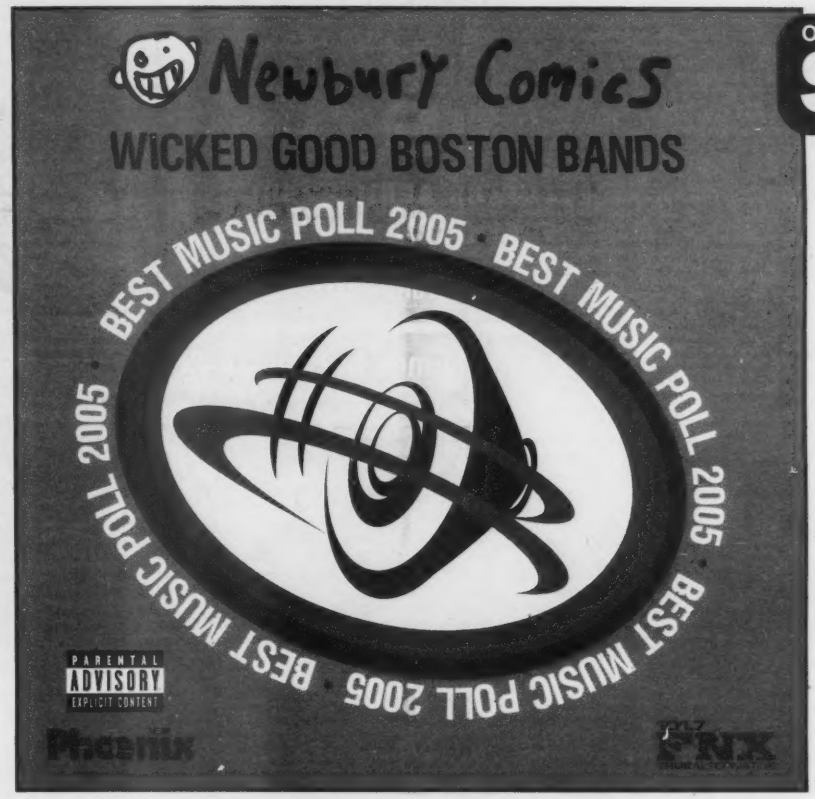
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sound BITES

ROAD tripping

Fantômas

After a couple of long-winded cinemascope yawners, Mike Patton's avant-metal supergroup **Fantômas** — with the Melvins' King Buzzo, Slayer's Dave Lombardo, and Mr. Bungle's Trevor Dunn — return to the bracing Naked City smash-up-derbyism of their debut with *Suspended Animation*, on which their self-styled "cartoon music" is rendered in perforated grindcore-length snippets of buzzsaw metal, free-jazz skronk, and circus-music blurt. (Iann Robinson's review is in "Off the Record," on page 20.) In other words, they've switched bodies with tour mates the **Locust**, who in turn stretch their insectoid synth/noise bursts into soundtrackish suites of semi-ambient mayhem on their *Safety Second, Body Last* EP (Ipecac). Both groups are at the Living Room (401-521-5200) in Providence on Tuesday and at the Roxy (617-338-7699) in Boston on Wednesday.

Not to be confused with the heavier, pulverizing post-metal outfit the Chariots, Minneapolis's **Chariots (America, North)** have a Dave Gardner–produced album, *Congratulations* (Troubleman), that bludgeons and berates in the epileptic freak-punk mold of Jesus Lizard and the Birthday Party. Tonight (April 7) they're at Great Scott (617-566-9014) in Allston, and Sunday they're at AS220 (401-831-9327) in Providence, both with New York's electro-punkish power couple **Mommy and Daddy**.

Perhaps hoping to avoid the jock-core backlash that's dragged Korn's children to the grave, the newly unmasked **Mudvayne** have ditched their asinine stage names for *Lost and Found* (Sony). And like their still-masked compatriots in Slipknot, they're playing heavier and thrashier — the disc's lead-off track, "Fucking Determined," sounds like Pantera's "Fucking Hostile" getting smacked with the ugly stick. Mudvayne headline the Palladium (800-477-6849) in Worcester on Sunday with **Bloodsimple** — the first signing to Mudvayne's Reprise-distributed Bullygoat imprint, with ex-members of Brooklyn chumpcore outfit VOD and Mastodon bassist Troy Sanders's brother Kyle.

Meanwhile, former Pantera drummer Vinnie Paul — brother of slain guitarist Dimebag Darrell — joins the surviving members of **Damageplan** as special guests at WAAF's Indoor Beach Party on Saturday at Tsongas Arena (617-931-2000) in Lowell with Ozzy guitarist Zakk Wylde's **Black Label Society**, Grammy-nominated home-town emo-metal gods **Killswitch Engage**, and ragga-metal ragers **Skindred**.

FYI: **Alicia Keys** has sold out her May 4 gig at Agganis Arena in Boston; Wednesday she kicks off a two-night stand with Kanye West soul protégé **John Legend** at Foxwoods (800-200-2882) in Connecticut.

— Carly Carioli

Best Music Poll

We know for a fact that a few of you didn't vote last November, and, uh, remember how that worked out? It's the 17th Annual *Phoenix*/FNX Best Music Poll, and last year's cover boys, Dropkick Murphys, got only one nomination this time. But they could take three or four awards on write-ins alone — so if you don't want to see them bury the likes of the Charms, the Dresden Dolls, Jake Brennan, Killswitch Engage, Mission of Burma, and Read Yellow, you better get to work. You'll find a ballot on page 27. (You can also vote on-line at www.thephoenix.com or fnxradio.com.) There are 16 categories each on the local and national halves of the ballot, with artists from Converge to the Killers, Pat Metheny to Björk, Bright Eyes to Gwen Stefani. In the meantime, stay tuned to the *Phoenix* and FNX for details on our massive BMP party on Lansdowne Street June 7.

KELLY DAVIDSON

The week in music and other audible treats

EDITED BY CARLY CARIOLI

■ THURSDAY 7

HIP-HOP. The soul of the Anticon label — which has become spiritual home to underground hip-hop's most self-conscious dissidents — took root in Portland (Maine), flowered on the left coast, and now, from self-imposed exile in Spain, has borne strange fruit. **Sole**'s nom de rap is a pun, and his approach is another: his hip-hop is all about the breakdown. "If I was a religious man, I'd pray for an apocalypse/If I was me I'd still pray for an apocalypse," he seethes on *Live from Rome*'s "Cheap Entertainment." But there's more to *Rome* than burning rage. Sole's free-verse soliloquies on art, empire, destruction, and multiplicities of self find mirrors in songs whose beats gesture at old-school pieties ("Cheap Entertainment" namechecks George McGovern, Theodor Adorno, and the Cold Crush Brothers) but are filtered through loops that swirl, decay, and disintegrate into feedback, to re-emerge disfigured on the other side. For his latest tour — with fellow Anticon travelers Passenger, Telephone Jim Jesus, and Dosh — Sole is being backed by members of the Barcelona rock band Twelve. They're all downstairs at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Mac Swell and TD Sidell started out like some art-school version of the Beastie Boys, using their **Big Digits** moniker to signify for party rap, lo-res samplers, and basement-show amateurism. But they've gotten progressively weirder, and better; their forthcoming # is something like the *Plan 9 from Outer Space* of booty-bass records. There's less rapping and more chanting, panicked club beats, dance-floor invasions, '80s video-game bleeps, trash-can polyrhythms, endless cycles of paranoia and release. They're celebrating the disc's release every Thursday this month at ZuZu, where they'll be joined by a bunch of special guests: this week, it's Boston iPod/synth-pop freaks **Cassette** and NYC's **Alan Astor**. That's at 474 Massachusetts Avenue in Central Square; call (617) 864-EAST.

ROCK. Not that anyone cares, but "Hey Yeah," the new **American Hi-Fi** song ("single" might be wishful thinking) rips off N.E.R.D.'s "Lapdance," of all things. The Hi-Fi are at Avalon (13 Lansdowne Street in Boston; 617-262-2437) with **Bowling for Soup** and **MC Lars** (Mike Miliard's review is in "Off the Record," on page 20). The **Rumble** continues upstairs at the Middle East (472 Massachusetts Avenue in Central Square; 617-864-EAST) with the most contested evening in the prelims: the contenders include Antler (Muscle-Shoals-meets-Lynyrd-Skynyrd Southern soul apocalypse), Turpentine Brothers (Memphis-style garage rock), and Beyond the Embrace (three-guitar speed-metal in the mold of *Master of Puppets*). Across the river, local punks including Rock City Crimewave's Ian Adams and the Peasants' Dave Lieb present songs by, and stories about, the Ramones during the **"Chords and Discourse"** night at O'Brien's (3 Harvard Avenue, Allston; 617-782-6245).

■ FRIDAY 8

JAZZ. A weekend of events from the Harvard Office for the Arts celebrating the great pianist **Hank Jones** (brother of Elvin and Thad), who's now 80, begins today with a "Learning from Performers" discussion with Hank moderated by Harvard Jazz Band director Tom Everett at 3:30 p.m. in the Cabot House Living Room, 60 Linnaean Street in Cambridge. It's free and open to the public; call (617) 495-8676. On Saturday, Harvard presents "Thanking Hank: A Salute to the Piano Master," a concert featuring Jones, special guest Joe Lovano, and the Harvard Jazz Bands at 7 p.m. at Sanders Theatre, 45 Quincy Street in Harvard Square. Tickets are $15, or $8 for students and seniors; call (617) 495-1642.

ROCK. Elkland, Columbia Records' entry into the '80s new-wave/synth-pop frenzy, are from upstate New York. Their forlorn single, "Apart," hasn't yet launched them into the big leagues. But they've landed a plum spot on the Erasure reunion tour, and they're warming up with a return visit to the Pill, at Great Scott, 1222 Commonwealth Avenue in Allston; call (617) 566-9014.

Also tonight: the **Konks** celebrate the release of their homonymous debut (see "Cellars by Starlight," on page 7) at the Abbey Lounge, 3 Beacon Street in Inman Square; call (617) 441-9631. Garage-punk fans are advised to come early for **Andy G. and the Roller Kings**, in which the former Devil Dogs frontman is joined by former Cramps bassist Candy del Mar and a double-sax section on loan from the Raunch Hands and the Fleshtones.

CLUBS. You have to ask about the dress code for the **Goth Prom** at Man Ray? DJs Chris Ewen, Javier, Mothra, and Shivar spin; the services of a high-school-prom photographer have been engaged; and we presume there's been a run on latex evening gowns over at Hubba-Hubba. Traditional florists, however, are reluctant to fill orders for black flowers, so you may have to spraypaint that corsage. That's at Man Ray, 21 Brookline Street in Central Square, at 9 p.m., and admission is $10; call (617) 864-0400.

■ SATURDAY 9

LOCAL ROCK. The all-female Edith Piaf tribute group **Ziaf** transform the Parisian thrush's catalogue with 21st-century electro-zapped arrangements. They're holding a CD-release party for their debut, *Hello Boy! You Come with Me?*, at the Lizard Lounge, 1667 Massachusetts Avenue in Cambridge, with sets at 8 and 10:30 p.m.; call (617) 547-0759.

Also tonight: The **Rumble** continues upstairs at the Middle East (472 Massachusetts Avenue in Central Square; 617-864-EAST) with Rubikon, Mass Hysteria, Muck and the Mires, and Aberdeen City. And past Rumble winners **Darkbuster** play a CD release party (see "Cellars by Starlight," on page 7) with the **Ducky Boys**, the **Skels**, and **Far from Finished** at Axis (13 Lansdowne Street in Boston; 617-262-2437).

ROOTS. A broken marriage chased **Josh Rouse** from Music City into self-imposed exile in Spain, but the experience fostered *Nashville* (Rykodisc), a '70s folk/Britpop album that will have Ryan Adams turning green with envy. Rouse is at the Paradise, 967 Commonwealth Avenue in Boston, with former Lakeville native **Amy Correia**; call (617) 562-8800.

David Maxwell is among the finest living blues pianists; he's a student of the late, great Otis Spann, and his new *Max Attack* (95 North) is filled out by an all-star cast that includes James Cotton, Hubert Sumlin, Kim Wilson, Ronnie Earl, Duke Robillard, and Pinetop Perkins. He celebrates the disc's release at the Regattabar with a hand-picked group of local hot-shots: guitarist Troy Gonyea, saxophonist Gordon Beadle, bassist Marty Ballou, and drummer Marty Richards. Shows are at 7:30 and 10 p.m., and the R-Bar is in the Charles Hotel, 1 Bennett Street in Harvard Square; call (617) 395-7757.

Also tonight: the ageless pub rocker **Graham Parker** is at Narrows Center for the Arts, 16 Anawan Street in Fall River; call (508) 324-1926. And **Ellis Paul** celebrates the release of his new *American Jukebox Fables* (Rounder) at the Somerville Theatre, 55 Davis Square; call (617) 625-4088.

■ SUNDAY 10

SOUL. Imagine if Prince (from the *Beautiful Experience* era) and Justin Timberlake (minus JC and them) hooked up to make an album. It would have some mad sassy, make-you-wanna-pour-milk-all-over-your-naked-body kind of consequences. Who knows whether that's what P-Nice (slow-jam beats, Chromeo-on-malt-liquor atmospheres) and Wrall Skillz (soul-crooning fool) had in mind when they recorded their homonymous debut as **Miss Fairchild**, but that's what listening to this record's gonna do to you. Miss Fairchild — a three-piece with P. on sound, Wrall on voice, and live flute — make their Boston debut upstairs at the Middle East, 472 Massachusetts Avenue in Central Square; call (617) 864-EAST. (P-Nice also rocks a sweet turntable now and then over at Enormous Room. Check his monthly mp3-only mix tapes at certifiedbananas.blogspot.com, the latest of which includes such goodies as the "P. Neezy Cried During *Finding Neverland* Mix" of Crime Mob's "Stilettos." Real words, son — us too. Like a crack baby.)

ROCK. New Idea Society began as a four-track bro-down between friends-since-high-school and former roommates Mike Law, of suburban-Mass indie-rockers Euclid, and Cave In's Stephen Brodsky. On the duo's debut album, *You Are Awake or Asleep* (on Kansas City's Second Nature Recordings), the songs are mostly Law's, with Brodsky filling in on back-up vocals and both contributing everything from guitar to toy piano. Some of its songs feel like sketchbook entries, but others, like the Beatles/Cure homage "Willing To Wait," are much much more. With European and Japanese tours lined up for the spring, NIS play a rare local show at Great Scott, 1222 Commonwealth Avenue in Allston; call (617) 566-9014.

Also tonight: the **Kills** (Matt Ashare's review of their *No Wow* is in "Off the Record," on page 20) are at the Paradise, 967 Commonwealth Avenue in Boston; call (617) 562-8800. And the **Rumble** continues upstairs at the Middle East, 472 Massachusetts Avenue in Central Square, with the Hidden, Sand Machine, the Marvels, and Violet Nine; call (617) 864-EAST.

EXPLOSION PHOTO BY KELLY DAVIDSON

For never young

Of Montreal

TUESDAY: There's a bag of tricks you associate with the Elephant 6 collective, and Of Montreal have been through them all: psychedelic whimsy, convoluted conceptualism, lyrical inscrutability, ballooning line-ups, shrinking line-ups, ludicrous orchestrations. But on last year's *Satanic Panic in the Attic*, OM auteur Kevin Barnes stumbled on a new one — a left-field combination of period-correct British Invasion pop and Afrobeat rhythm. Barnes didn't quite know what to do with the combination on *Panic*, but the group's new *The Sunlandic Twins* (out today on Polyvinyl) nails it. Especially on "I Was Never Young," which evokes the image of Michael Jackson buying the Beatles catalogue: "Oh-Bla-Di"-like voices swirl up out of strawberry fields, a half-live, half-electronic rhythm section shimmies to the same "Soul Makossa" shuffle MJ borrowed for "Wanna Be Startin' Somethin'," and then the whole thing erupts in a fanfare of favela horns. Meanwhile, their coolest Kinks homage yet, "Requiem for O.M.M.," is headed for youth-crew canonization on *The OC*. Don't miss their gig at T.T. the Bear's Place, 10 Brookline Street in Central Square; call (617) 492-BEAR.

JAZZ. Guitarist Eric Hofbauer and trombonist Chris Allen have turned a live-music series and a loose collective of Boston jazz bands into a record label — **Creative Nation Music**. (You can read more about Hofbauer and CNM in Jon Garelick's "Giant Steps" column, on page 17.) They celebrate their four most recent releases with sets by Hofbauer (of Charlie Kohlhase's CK5), Allen's Central Artery Project, and the Chuck Gabriel Septet (the latter two with Kohlhase on alto sax) at the Milky Way, 403-405 Centre Street in Jamaica Plain; call (617) 271-4704.

■ MONDAY 11

ROCK. Singer-songwriter **Joseph Arthur**'s on-line tour diary, dated 10/28/04, Boston: "The red moon/Hangs/Low/Where were/ The spirits/Lost in boston/We sang into shadows/the boogie beat us/Tiny monsters/flew from the beats/If I have a heart/It's a bass drum/On the foot of god/I drove to messiah/ with a key in my nose/I invented holy water/ And witnessed my own baptism/Many sins I would like to forget/In bathrooms/In parking lots/With no head/And cocaine lights burning matchstick eyes." Yep, that sounds like the Paradise, all right. It'll be tough to top *that* – with or without pharmaceuticals – but he'll be trying at 967 Commonwealth Avenue in Boston; call (617) 562-8800.

■ TUESDAY 12

ELECTRONIC. As indie rock's vanguard has gotten friendlier with the sounds brewing in electronic sound labs, some electronic auteurs have responded by swinging their needles back toward the sweep and texture of art rock — and in the case of **M83** have made fans of such rock groups as Interpol and Secret Machines. The new M83 album, *Until the Dawn Heals Us* (Mute), often sounds like the work of an adventurous shoegazer band, though in fact it's the studio creation of the French producer Anthony Gonzalez. Crashing, fuzz-drenched slabs of guitar and propulsive live drumming are heaped on heavenly, operatic synth backdrops while a bevy of guest vocalists sing lightly and speak heavily, evoking persistent, amorphous fears and elaborate escapes. They kick off an American tour at the Paradise, 969 Commonwealth Avenue in Boston; call (617) 562-8800. M83 will also be recording a live set to be broadcast April 16 on Emerson's WERS, as part of the station's fund-raising live-music week programming; for more information, visit www.wers.org.

ROCK. Last month at a sold-out Museum of Fine Arts, during "I'll Be Yr Bird," from his recent *Transfigurations of Vincent* (Merge; Cary LoGrande's review is in "Off the Record," on page 20), Mr. M.-is-more-mysterious-than-Matt Ward slyly replaced the lines "I'm not your chestnut/I'm not your mole" with "I ain't your Vic Chesnutt/I ain't your Bob Mould." In fact, though, Chesnutt and Mould aren't two points of reference that come to mind for **M. Ward**. The native Californian is a folk/blues/country/rock songwriting savant, phrasing short stories like Tom Waits, massaging the ivories like a skinny Fats Waller, rescuing breathy-vocal delivery from John Mayer's pansy paws and smoking it with hickory-flavored goodness. His recordings evoke yellowed newspaper clippings, creaky attic stairs, Sunday sundresses, rusty pick-up trucks bouncing down dirt roads. And even without a backing band, he can still slip you into a dusty reverie, make you float so far away, Isaac Brock would be jealous. He's downstairs at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

Former Swans leader M. Gira, the man who brought you freak-folk messiah Devendra Banhart, has unearthed yet another bizarre creation. His latest discovery is **Akron/Family**, an avant-folk group who combine lo-fi cut-and-paste techniques analogous to those of Animal Collective with a "hermetic, quasi-religious/sonic worldview" that sounds weirder than Danielson Famile. Gira liked 'em so much, he released their homonymous debut on his Young God label and also hired them to back him for his latest **Angels of Light** disc. Now they're on tour together, and tonight they're at Great Scott, 1222 Commonwealth Avenue in Allston; call (617) 566-9014.

Also tonight: **Tori Amos** plays a sold-out show at the Orpheum, 1 Hamilton Street in Boston; call 617) 931-2000. (Matt Ashare's interview is on page 10.) And the "Songwriters of NYC" residency at Lizard Lounge, 1667 Massachusetts Avenue in Cambridge, features sets by **Rebecca Martin**, **Sam Bisbee**, **Amy Rigby**, and **Tim Williams**; call (617) 547-0759.

■ WEDNESDAY 13

POP. Ben Lee says he wrote "The Debt Collectors," a song from his new *Awake Is the New Sleep*, "after a dream where Conor Oberst gave me a package to carry through customs for him. Maybe I should have asked him what was in it. The indie-rock holy grail?" Uh, nope — dude, that was his jockstrap. And from the sound of it, Lou Barlow's and Evan Dando's were in there too. Speaking of jockstraps: **Har Mar Superstar** will likely be down to his by the end of his opening set at the Paradise, 967 Commonwealth Avenue in Boston; call (617) 562-8800.

Also tonight: the sister of Rufus and daughter of Loudon, **Martha Wainwright** (Ken Micallef's interview is on page 12) is at the Paradise, 967 Commonwealth Avenue in Boston; call (617) 562-8800. and **Brendan Benson** (Mikael Wood's interview is on page 14) is at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

■ THURSDAY 14

ROOTS. Amos Lee will be the guy playing as you wander into the Bob Dylan/Merle Haggard shows at the Orpheum next week. His homonymous debut album, on Blue Note, features some of the people who played on Norah Jones's album, and you can imagine his smoky, sophisticated soul-blues songs joining her album in heavy rotation at Starbucks. He's more Keb' Mo' than John Legend, and his classic feel for the genre signifies as upscale and middle-of-the-road, though his potential breakout hit "Seen It All Before," like Los Lonely Boys' "Heaven," harks back to the working man's soul of Otis Redding. On an off night from the Dylan tour, he's at the Lizard Lounge, 1667 Massachusetts Avenue in Cambridge; call (617) 547-0759.

JAZZ. There are probably plenty of musicians around town who wish they could draw as many people as the local chapter of the national Jazz Journalists Association has been drawing to its public panel discussions — where no music is played. The last one packed the Regattabar on a Monday night. Tonight, former *Downbeat* editor and venerable jazz scribe Dan Morgenstern, Wayne Shorter biographer Michelle Mercer, and jazz journalist Howard Mandel discuss **"Jazz Criticism and How It Affects Audience Development,"** with *Phoenix* jazz critic Jon Garelick moderating. That's at the Real Deal Jazz Club, in the Cambridge Multicultural Arts Center, 41 Second Street in East Cambridge, from 6:30 to 9:30 p.m. It's free, with a cash bar and complimentary snacks from Legal Sea Foods. And because jazz critics hate to undercut live performances, they'll be handing out $5 discount coupons redeemable at the second set of Charles Lloyd's show across the river at Scullers. Call (617) 876-7777.

After the blues

Magnolia Electric Company

THURSDAY 14: Working under the moniker Songs: Ohia, singer-songwriter Jason Molina pitched his owl-like tenor in many tents, discarding bands and indie-folk styles like spent picks while recording as many as three albums a year. But on 2003's *Magnolia Electric Company*, he settled on a sound, and a line-up, that suited him so perfectly, he took the album's title as the band's permanent identity. Magnolia Electric's third release in two years, *What Comes After the Blues* (Polyvinyl), is an album that sometimes loosely, sometimes closely responds to the Hank Williams redemption ballad "I Saw the Light." And though Molina has said he wrote its songs with an eye to attracting cover versions by name-brand country singers, the album retains Magnolia's already signature marks: dirt-road harmonies, guitars that bay like hounds at bloody moons, snare drums snapping like dry twigs, and a rag-tag ensemble feel that prizes substance over style. Magnolia Electric Company perform at 8 p.m. in the Museum of Fine Arts' Remis Auditorium, 465 Huntington Avenue in Boston, and tickets are $15; call (617) 369-3306.

MAGNOLIA ELECTRIC COMPANY PHOTO BY DYLAN LONG

future PERFECT

M.I.A.

MARY CHAPIN CARPENTER. June 4 at the Orpheum: on sale Friday at 10 a.m.; call (617) 931-2000.

LCD SOUNDSYSTEM and M.I.A. The future-shock bill of the summer has DFA kingpin James Murphy's dance-punk juggernaut headlining with the Sri Lanka-via-London MC whose debut, *Arular* (XL), is an early contender for album of the year. They're at Avalon on June 9. Tickets are $15 and go on sale Friday at 10 a.m.; call (617) 931-2000.

THE GET UP KIDS. June 25 at the Palladium, Worcester. Tickets are $17.50 and go on sale Friday at 10 a.m., call (800) 477-6849.

RYAN ADAMS AND THE CARDINALS. The Cardinals being not the opening band but Adams's latest backing band; the entrancing singer-songwriter Rachel Yamagata is the support act at Avalon on May 17. Tickets are $25 and go on sale Saturday at 10 a.m., call (617) 931-2000.

BUTCH WALKER. May 17 at Axis. Tickets are $13 and go on sale Saturday at 10 a.m.; call (617) 931-2000.

SANTANA. With Los Lonely Boys, June 17 at the Tweeter Center, Mansfield. Tickets are $23 to $56 and go on sale Saturday at 10 a.m.; call (617) 931-2000.

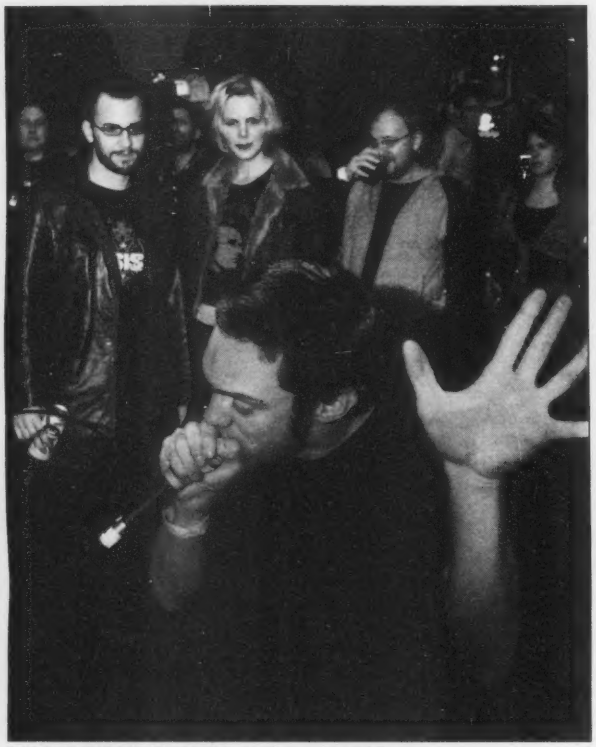
JUDAS PRIEST. With Queensrÿche, June 12 at the Tweeter Center, Mansfield. Tickets are $23 to $50 and go on sale Saturday at 11 a.m.; call (617) 931-2000.

ROBERT PLANT. June 17 at Bank of America Pavilion. Tickets are $38.50 to $65 and go on sale Monday at 10 a.m.; call (617) 931-2000.

MARK KNOPFLER. July 1 at Bank of America Pavilion. Tickets are $35 to $65 and go on sale Monday at 10 a.m.; call (617) 931-2000.

[Local music]

CLUB SHOT By Mike Mageo



THE HIDDEN'S KEVIN GRANT, *April 1 at the Middle East.*

Beat connection

DuoTone in the corner; theremin marks the Honeyspot; Enormous turns three

OUT
by Will Spitz

Jake Trussell (DJ C) and Anthony Flackett (DJ Flack) can usually be found rocking their steady Monday-night experimental-electro "Beat Research" residency at Enormous Room. But now that they're turning Beat Research into a label (see www.beatresearch.com), they're branching out a bit, and last Thursday night they barricaded themselves — along with turntables, laptops, and video projector — in the Middle East's corner room. While F.W. Murnau's silent-film classic *Sunrise* played on a projection screen, the pair took turns bouncing from drum 'n' bass to hip-hop to dub to IDM — sometimes within the context of a single song — without sounding scatterbrained. Then they crammed onto the restaurant's tiny stage and combined Voltron-style as DuoTone, performing live remixes of Blondie's "Heart of Glass" and Joe Jackson's "Is She Really Going Out with Him" and the Buggles' "Video Killed the Radio Star" with Trussell on PowerBook and Flackett manning the wheels of steel. Later, they ditched the machines in favor of a pair of microphones: Trussell, who looks like a dead ringer for Beck and displays as much guero soul, dropped beatbox science while Flackett played MC. "This one's about getting around in this crazy city of aahs," announced Flackett before launching into "Driving in Boston." "While some major cities employ a grid system, there doesn't seem to be a speck of logic in our wisdom," went one verse. "Winding one-ways to learn or get burned, end up farther than you started thanks to one wrong turn." Ain't that the truth.

The following night, I heard a very different encore of "Video Killed the Radio Star" at Honeyspot, a new JP boutique opened by Punk Rock Aerobics instructor and Count Me Outs guitarist Hilken Mancini and her friend Laura Dembski earlier that day. Perched on a platform behind the counter, Jon Bernhardt — best known for his long stint as one of the hosts of WMBR's *Breakfast of Champions* and as one of four theremin players in the Lothars — played the song's vocal melody on a theremin to a MIDI backing track playing from a nearby boombox. Bernhardt informed a packed house that the theremin was the first electronic instrument ever invented, and "through manipulation of the antennae, you can play beautiful melodies, like this." He then proceeded to play along to a MIDI version of "Smells like Teen Spirit." Other highlights included "Dancing Queen," "The Rainbow Connection," and "Blitzkrieg Bop" (complete with the theremin growling the heys and hos). The effect was hilarious and hypnotic — Bernhardt concentrating on the subtle hand movements required to produce the familiar melodies over an eight-bit Nintendo-sounding accompaniment, as if this were primitive electronic karaoke. Mancini, dressed in a honeycomb sweater, and appearing a little frazzled from what was no doubt an intense day, directed people to a chest in the dressing room filled with ice and mini-beers and once those were gone offered plastic cups of whiskey. (There was also candy for the minors.)

The next night, the folks at Enormous Room celebrated the lounge's third birthday with a bland set of dance tunes from DJ J Dennis, on loan from Manhattan's pace-setting record store Other Music. The room — which in fact is quite small — was stuffed with conscientiously dressed yuppies, and people waited to get in at the bar's downstairs affiliate, Central Kitchen. When asked whether he keeps a playlist, Dennis — an Austin native who had worked at the late Harvard Square Other Music — replied, "It's completely random. I don't remember what I played 10 minutes ago." Neither did I. ■

Will Spitz can be reached at wspitz@phx.com.

Familiar faces

Clinton Sparks blows up; the Trouble reunite

New England product
BY CHRIS RUCKER

Rolling into the release party for Clinton Sparks's mix tape *Maybe You've Been Brainwashed Too* last week at Aria, I got frisked as if it were the Source Awards — and barely made it in at that, since my sneakers were below dress code. Boston's highest-profile hip-hop DJ drew an overflow crowd to a playas' ball that looked more Manhattan than Back Bay. N.O.R.E. (a/k/a Noreaga, known to even casual hip-hop fans for his verses on such Neptunes productions as "Grimey") made a grand entrance, slinging boxes of sneakers into the crowd before ducking into a smoke-filled VIP room. Talib Kweli was in the house. The Celtics' Antoine Walker was dancing up on the couches. Boston MC Esoteric fielded cell-phone calls while being interviewed by a TV crew. Meanwhile, champagne flowed like Miller High Life at O'Brien's, the no-smoking ban was ignored by thugged-out, spliff-toting crews, and off-duty strippers prowled for hook-ups. Mix-tape up-and-comer Statik Selektah took a break from his nationally syndicated radio show to spin before ceding the decks to Hot 97 (NYC) legend Cipha Sounds; local Hot 97 jock Chubby Chub took over later on. In between, man of the hour Clinton Sparks hopped on the mike, hurling shout-outs to homeboys including Crazy Beef Records, Hustle Simmons, and, ahem, the *Boston Phoenix* (thanks, dude!).

The vibe was indicative of what makes Sparks such a welcome anomaly here: Boston enjoys a vibrant and well-respected underground hip-hop scene, but when it comes to commercial heavy hitters, our town just doesn't have the grip of New York, LA, Atlanta, or Detroit. Sparks, a triple-threat producer, mix-tape mastermind, and syndicated radio DJ, has a knack for attracting A-list talent: Busta Rhymes, P. Diddy, Mobb Deep, and Black Rob are just a few of the folks contributing exclusive tracks to *Brainwashed*. And the disc is a mere teaser for his official Koch debut, *Get Familiar, Volume 1*, which, due later this year, will feature joints from Slim Thug, M.O.P., D-Block, and Dipset star Juelz Santana.

The title of *Brainwashed* refers to Sparks's very first mix tape, *Maybe You've Been Brainwashed*, which he issued seven years ago, before he'd conquered the national circuit. Back then, he pressed up CDs on his own dime, sending 20 complimentary discs to each of 300 stores around the country with a note introducing himself. Soon people got familiar. "I included my number for reorders or future orders and the calls started coming," Sparks says when I catch up with him via e-mail. "It's like drugs: [if] you give a friend some good shit for free, they are gonna come back to you when it's time to re-up. I knew my CDs were put together well and once you heard it, you would be feeling me."

These days, Sparks runs his own on-line CD and vinyl shops, regularly pulls down mix-tape awards, and has a satellite-radio slot on Eminem's Shade 45 channel; when I e-mailed him, he'd just got back from a tour of Asia and spring-break gigs in Cancún. But he's always kept his home base here, and his home-town pride runs deep. "I work from here, I try to get artists to come here. I represent Boston everywhere I go. On TV, in magazines, when you see me, you will see a 'B' hat. And by the way, it was extremely difficult to get outsiders to even pay attention to me because I was from Boston, but I think I'm doing a good job of changing people's opinions of Boston talent." Homeboy, we're backing you all the way.

Although no dates are yet confirmed, the classic mid-'90s Boston punk band the Trouble are planning a reunion in conjunction with a Bridge9 re-issue this summer of their only album, *Nobody Laughs Anymore*, previously available from GMM but long out of print. (Guitarist Sam Cave went on to join the Explosion.) "The Trouble full-length is one of my favorite Boston records," says Bridge9's Chris Wrenn, for whom the reissue has been "a long-time goal." The label is also planning an odds-and-ends disc compiling the band's 1995–1999 singles and outtakes. ■

Chris Rucker is the host of New England Product, *which airs Sundays from 9 to 10 p.m. on WFNX 101.7 FM.*

TOP 10 LOCAL CDs FOR THE WEEK OF APRIL 3 (FROM NEWBURY COMICS)

1 **THE PERCEPTIONISTS** *BLACK DIALOGUE* (Definitive Jux)
2 **HOWIE DAY** *STOP ALL THE WORLD NOW* (Sony)
3 **DROPKICK MURPHYS** *SINGLES COLLECTION, VOL. 2* (Hellcat)
4 **STREET DOGS** *BACK TO THE WORLD* (Brass Tacks/DRT)
5 **CONVERGE** *PETITIONING THE EMPTY SKY* (Equal Vision)
6 **SHADOWS FALL** *THE WAR WITHIN* (Century Media)
7 **CONVERGE** *WHEN FOREVER COMES CRASHING* (Equal Vision)
8 **DROPKICK MURPHYS** *SINGLES COLLECTION* (Hellcat)
9 **DROPKICK MURPHYS** *LIVE ON ST. PATRICK'S DAY FROM BOSTON, MA* (Epitaph)
10 **DROPKICK MURPHYS** *"TESSIE"* (Hellcat)

ANDREA FISCHMAN

NO JOKE: *Darkbuster are still the bunch of friendly delinquents that their audience knows and loves, but the new CD also includes a song about Iraq and one called "Give Up Dope."*

Bottoms up

Darkbuster get loaded, and the Konks go Bomp!

BY BRETT MILANO

cellars ★★ by starlight

There's one question you might not want to ask the members of Darkbuster. Go ahead and say their music sucks, or insult their families. Just don't ask do they really drink a whole lot or is that just a put-on.

When we meet up at the Middle East, that question is met with a shocked silence from the usually talkative band members, who then take swigs of their beers. "Do we really drink? You mean, do I drink like I did in Vegas last week, where I had that bacon martini? Believe me, we don't do the David Lee Roth 'ice tea in the Jack Daniel's bottle' thing." Bassist Mike Gurley continues, "We've been known to have a drink or two before a gig . . . no really, we don't. We absolutely never drink before a gig. And make sure that Kevin [Kevin Patey, who manages the band with his wife, Mary Lou Lord] hears about that." Drummer Eric Edmonston adds, "You should be there when I have to carry the rest of these guys off the stage." Guitarist Danny O'Halloran concludes, "So that's, uh, yes."

That's the Darkbuster Boston has come to know and love: a bunch of friendly delinquents fueled by beer and irreverence. And that's the Darkbuster you get on *A Weakness for Spirits* (on Patey & Lord's Jittery Jack label) — but not all the time. The disc comes a full seven years after Darkbuster's debut, with a break-up and a reunion in the middle. That debut wasn't a joke record, but it's the joke songs everybody remembers. Even the title, *22 Songs That You'll Never Want To Hear Again!*, was contributed by Edmonston after an especially tough mixing session. Those 22 songs included the trilogy of "Jerk," "You Jerk," and "You Fuckin' Jerk" (each of which ran exactly as long as it took to yell the title), plus "Lilith Fair," a song aimed at every male rocker who got dragged to that event by his girlfriend. Then there's "Amazing Royal Shaft," a true story of rock-scene intrigues ("Don't laugh, it's not as funny as it sounds/My girlfriend fucked the singer of the Royal Crowns").

There are some good yuks on the new disc, with "Grandma Was a Nazi" (about Lashley's grandmother, a German ex-pat who really was photographed at a Hitler rally) already a local hit and "Cantaloupes" (as in, "He's got balls the size of . . . ") sure to follow. But you know things have changed a little when the best song on a Darkbuster album (and the single) is "Shoulda Known Better," a punk/pop rouser in the proud Buzzcocks/Queers/Green Day tradition. Elsewhere, they refer to Iraq on "Armageddon Time," whose heavy-anthem sound is closer to Dropkick Murphys territory. And "Give Up Dope" is the kind of responsible statement they wouldn't have bothered with earlier. It also makes sense that both Dicky Barrett from the Bosstones and Ken Casey from the Murphys add vocals, since Darkbuster seem likely to be the next "populist Boston punk heroes." And you don't get that from jokes alone.

The idea that Darkbuster have matured get the same reaction as the suggestion that they don't drink. "I don't think maturing is the same thing as getting older," says Edmonston. "We just got older. There were a couple of love songs on the first record, but we had a budget for this one. Before, it was like, 'We have two hundred bucks, let's go into the studio.' " Lashley says, "I can say I was pretty miserable when we made the first record. Now a couple of us are married, and everybody has a significant other. But if it sounds more mature, it doesn't come from drinking any less in the studio." Edmonston adds a more serious note: "I know this makes it sound like we take the whole thing lightly, but we don't. We've all been on the road, we've been in different bands. We're in it to win it."

Talk of Iraq also puts them in serious mode. Lashley: "Without getting too political here, obviously everyone in this outfit feels we should support the guys over there, whether you agree with the war or not." Gurley: "We started getting e-mails from guys in Iraq who were sick of all the CDs they had. So we got together with a bunch of other bands and wound up sending about 50 packages of CDs over. I just feel it's normal kids who are stuck over there, whatever your political beliefs are. And there are different ones in the band."

Darkbuster also promise not to make any more bad business decisions, like breaking up a year after winning the Rumble. Their 2000

Continued on page 8

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Continued from page 7

showing was pretty spectacular, with the band tearing up the house and the fans following suit. (The show even had to be stopped when a fight broke out.) Yet they called it quits after a less glamorous spell on the road. Lashley: "Thirty days in a van with five smelly drunk people . . . and that was the good part." Gurley: "I think the last straw was when the van broke down in a desert in California. We called U-Haul to pick us up . . . and they asked if they could call us back. On a pay phone in the middle of a fuckin' desert." Lashley spent a few years doing acoustic punk with Lenny & the Piss Poor Boys before the band sold out their first reunion at Axis two years ago.

And the difference between the two phases of Darkbuster? Lenny points out, "Well, I don't want to quit every day. And Eric is drinking again, so he fits in better." As for the pressure of following up an album that's become something of a local classic, he says, "There was some pressure to come up with something after the Rumble, that was one reason we quit. This time, nobody thought we were gonna do anything, just that people kept coming up with songs until we had a record. And if you want to know about pressure, ask us on April 12, when we still have 2500 copies sitting in our basement." But when I suggest the album could cement Darkbuster's status as a leading Boston band, Edmonston gets a little concerned. "You mean we're not the biggest thing in this fuckin' town already?"

NO FUN: *when it came time to master the Konks' debut disc, they handed the engineer a copy of Iggy & the Stooges'* Raw Power *and said, "Make it sound like this."*

THE RELEASE OF THE KONKS' homonymous debut album should occasion a massive sigh of relief by all involved — but since it's the Konks, let's make that a raunchy sigh of relief with primitive drums and lots of fuzztone. Formed of former Bullet LaVolta and Coffin Lids members, the band have been a familiar and well-liked club attraction, winning the Boston leg of Little Steven's national garage-band competition last year. But it was two years before they got around to recording a CD, and another year before the disc made it to the stores.

Bassist Jon Porth explains, "I thought it would never happen. I thought we'd just make an unreleased album that someone would discover someday and say, 'Here's some weird band that was around when all that lo-fi garage shit was happening.' " The Konks recorded their CD on their own and shopped it afterward. First to say "yes" was legendary Bomp! founder Greg Shaw, a lifelong scholar and supporter of garage rock — some people think he even coined the term. Shaw, who died last October, was behind the *Pebbles* compilations, the first four volumes of which remain essential. Yet Bomp! had released very little Boston music — just a DMZ album of early demos and Willie Alexander's solo debut in 1980 — until recent years, when he signed the Coffin Lids and the Turpentine Brothers.

So the band felt honored to work with Shaw, who they never met but corresponded with by e-mail. "We wanted to talk to him about different things he'd done, but all he wanted to talk about was the Konks," singer/drummer Kurt Davis recalls. "We suddenly stopped getting e-mails back from him, and then we found out why. And I felt guilty for just being concerned about my band." Adds guitarist Bob Wilson, "Your label owner dies, that's about the worst luck you can have. And after all that, the record's only out a month later than it was supposed to be."

The band's trademark raunch translates well to the studio, even if the word "stereo" on the CD label is an outright lie: The disc was recorded on eight tracks and then mixed down to mono. But they didn't go willfully lo-fi like their pals the Coffin Lids or Mr. Airplane Man. Instead, the disc has a warm and full mid-'60s sound, with such a heavy low end, you can barely tell that Davis's drum kit consists of one snare, one tom, and two milk crates. "We got turned down by a couple labels who thought it wasn't lo-fi enough," laughs Wilson. "But it had to be mono — that way you can have a broken car speaker and you'll still hear the whole thing." In fact, the mono has as much to do with the band's record-collector instincts as anything else. "We just handed the mastering engineer a copy of the remastered *Raw Power* [by Iggy & the Stooges, a wall shaker of a disc] and said 'Make it sound like this,' " Davis recalls. "I loved it when he looked at me and said, 'That kick drum sounds a little weird.' That's because there isn't one."

The disc also marks the first time Davis has sung on a record since Bullet LaVolta broke up in 1992. (In the interim he recorded two albums with Peter Prescott's band Kustomized, but only as the drummer.) Davis ditched his old stage name Yukki Gipe years ago, and one assumes it's a completely different experience to record a primitive rock album with little outside help.

All the band's live standards are here, including "29 Fingers" (which celebrates an unfortunate run-in between Wilson's index finger and a slamming bathroom door) and "God Says Whoa, Motherfucker," which sums up the universe with exactly four words of title and lyric (for propriety's sake, the second half of the title doesn't appear in the CD booklet). Two of their trademark covers are also here: Soupy Sales's "King Kong" (which has to be the only song in the English language to use "King Kong" as an adjective) and a more surprising stab at Aerosmith's "Let the Music Do the Talking." As Wilson puts it, "It's always good to do a song people already know. Especially when it takes them a verse and a half to realize what it is." ■

The Konks' CD release party takes place this Friday, April 8, at the Abbey Lounge, 3 Beacon Street in Inman Square, with the New York band Andy G & the Roller Kings (including ex-Cramps bassist Candy Del Mar) and the Tampoffs; call (617) 441-9631. Darkbuster play an all-ages show this Saturday, April 9, at Axis, 13 Lansdowne Street in Boston, with the Ducky Boys, Far from Finished, the Skels, and the Dead Pets; call (617) 262-2437.

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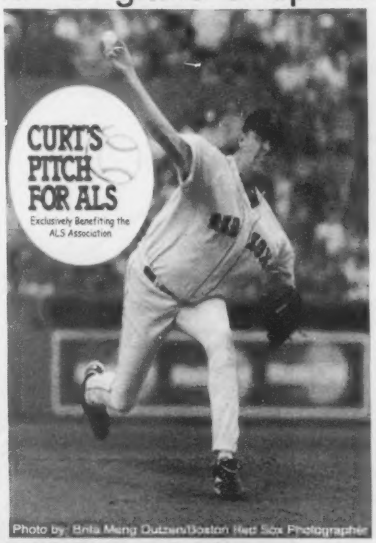

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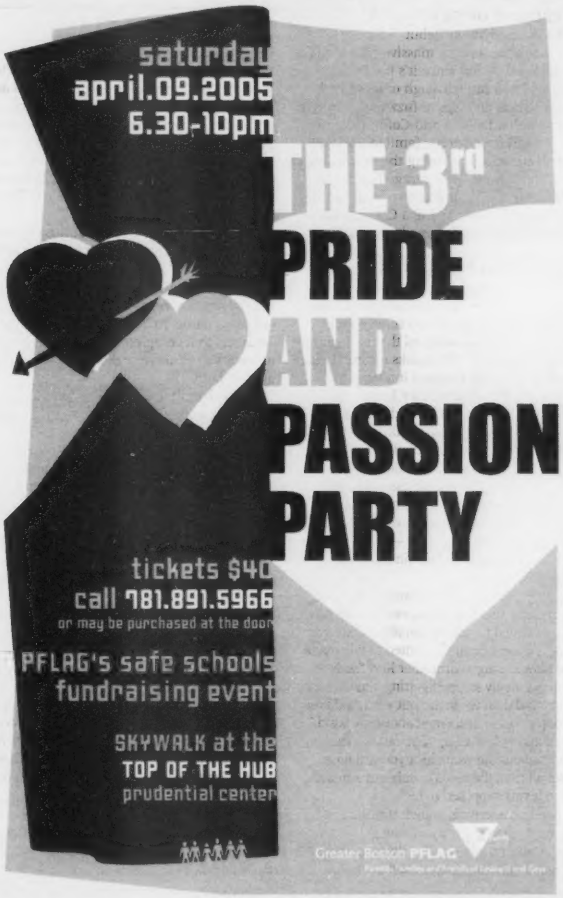

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Conversation pieces

Tori Amos in song and otherwise

BY MATT ASHARE

BEEKEEPER: *beneath the surface musical appeal of Amos's songs are references to terrorism, Gnosticism, Sylvia Plath, and orange knickers.*

Depending upon who you read, Tori Amos's new *The Beekeeper* (Epic) either "floats by without stirring much interest" (*Onion*), has "very little tension and too much vocal masturbation going on" (popmatters.com), is "underwritten" and "underproduced" (rollingstone.com), or amounts to "her most down-to-Earth album in years" (*New York Times*). I could go on, quoting from reviews that would seem to be critiquing different albums. But nine albums into a career that began almost 15 years ago, with the release of *Little Earthquakes* (Atlantic), a bold debut that offered the autobiographical *a cappella* "Me and a Gun" as well as lyrics like "So you can make me come/That doesn't make you Jesus," Tori Amos has teamed up with a senior music critic to offer her own interpretation of Tori Amos in book form. It's called *Tori Amos: Piece by Piece* (Broadway Books), and if you haven't already essayed its labyrinthine passages, let's just say that's an amusingly simple title for a complex series of discussions between Amos and Ann Powers that's subtitled *A Portrait of the Artist, Her Thoughts, Her Conversations*. These conversations, which touch on enough Jungian archetypes to send Joseph Campbell running for cover and explore Gnosticism with a glee generally reserved for devotees of *The Da Vinci Code*, are interspersed with straightforward reflections by the people Amos has surrounded herself with over the years, from drummer Matt Chamberlain and bassist Jon Evans, to lighting designer Dan Boland and security director Joel Hopkins.

Anyone hoping for an explication of *The Beekeeper* here would do better to consult the short biography at www.toriamos.com, where Amos reveals that she approached her previous album, 2002's *Scarlet's Walk* (Epic), "from the Native American part of my bloodline," only to return to the religion of her Methodist minister father on *The Beekeeper* "to address the severing that was happening in America itself. . . . " Now those are concepts I can at least get my mind around. And I thought *The Beekeeper* was a reference to the Sylvia Plath poem "The Beekeeper's Daughter," from a series of what Plath enthusiasts have come to refer to as the "bee poems." (Plath was indeed the daughter of a beekeeper.)

Some of the other important touchstones that come into play on *The Beekeeper*, which is divided into six parts that Amos refers to as gardens in the larger "Garden of Original Sinsuality," are terrorism, orange knickers, a Saab automobile, Elaine Pagels's *The Gnostic Gospels*, the Gospel of Mary Magdalene, and the entire Nag Hammadi library of ancient writings that was discovered in Egypt in 1945. So if you've analyzed Plath's poetry, changed the oil (or at least a flat tire) on a Saab, and seen the immensely silly documentary *The Da Vinci Code Decoded*, then you're all set. Reviewing, much less listening, to pop music shouldn't be this difficult. As Mick and Keith so famously noted, "It's only rock and roll . . . "

The good news is, it isn't all that difficult. Yes, Amos, who splits her time between Great Britain and the US, and grew up, as the book says, with both Native American spirituality and Methodist values, may enjoy consulting obscure sources in order to feed her muse. And as a classically trained pianist who first struck out on her own in LA fronting the hard-rock band Y Can't Tori Read, she has more than just rock and roll coursing through her musical veins. It's that combination that can lead her down obscure paths to precious constructs like "Original Sinsuality," one of *The Beekeeper*'s more abstract piano-and-vocal-based arrangements. At the same time, "Witness," with its funky Hammond organ groove and bluesy cadences, seems to have more Marvin Gaye than Nag Hammadi in it. And in spite of its references to terrorism, "The Power of Orange Knickers" (which has Damien Rice on backing vocals) is a pleasant little pop song with a catchy vocal melody, a driving beat, and an alluring sexual undercurrent.

Amos doesn't like to talk about her songs, at least not in any straightforward way — which may explain how she and Powers can carry on 350 pages of "conversations." Amos is more interested in what led her to write this song or that, and particularly the often cryptic lyrics. But when I reach her over the phone on her way to one of the final rehearsals for the "Original Sinsuality Tour," which hits the Orpheum this Tuesday, she does allow that "the cryptic ones might even be the ones that are the most personal. I also hope there's humor in what I do. But it doesn't always get through."

Like, orange knickers? "Well, I wanted to write a song about terrorists. It's a word that's been used and misused a lot in the last few years. Therefore, sometimes to emancipate a word, you have to undress it. And as I started to undress it, I found a lot of things there. And if you start exploring it, all the correlations and just the word associations, you might get certain images in your mind."

That seems simple enough: undress a terrorist and you might find something as amusing as a pair of orange knickers, right? But no, it's more complicated than that. "Orange is a color that intrigues me, not just because of Guantánamo Bay," she explains, referring to the orange prison uniforms inmates wear. "But William of Orange came over to Ireland, and you've got people over there who understand terrorism in a way that we don't. We're just learning about it because of what happened a few years ago to us. But the Irish and the British have been in this now for quite a long time. So, having lived in Ireland — I have a house there, and I live in England and I live in America — I see it from different perspectives. But I wanted to free up the word so that people can reclaim it and therefore won't just have a kneejerk reaction to it every time the terrorist button gets pushed — so that you won't immediately get a picture in your mind of a guy in a turban every time the alert level goes from orange to amber. Instead, maybe you should get a picture in your mind of a guy with a suit. Or maybe it's a woman who's a teacher. Or your boss, who keeps coming onto you and embarrasses you every time you have your marketing meeting, because she wants you and you're just not into her. So she emasculates you in front of people. Now, that would be pretty invasive. And maybe that's your terrorist. I think it started when my daughter Tash was asking me, 'What's a terrorist?', because she heard the word on the news. So I tried to explain. Finally she looked at me and said, 'Mommy, you mean like the bully on the playground?' And I said, 'Yeah, that's what I mean, but that bully can be inside, too.' It can be anywhere."

I'm starting to understand why Amos doesn't like to talk about her songs. "Cornflake Girl" has always been one of my favorite Tori Amos songs, and not just because Jawbox do a great cover of it. There's something appealing about its undulating piano chordings and its open-ended chorus. When I found out the song had been inspired by an Alice Walker book that deals with female circumcision, *The Temple of My Familiar*, I felt I'd missed the point. "Well, it's not *about* that Alice Walker book," Amos says. "It's about female betrayal. And there's female betrayal within the Alice Walker book. I had my own things going on at the time that I was reading the book, and that's what the song came out of. It's no different from 'The Beekeeper's Daughter' by Sylvia Plath. The new album is not *about* that. But it's one ingredient in a soup that's the size of Australia."

Pop music certainly has a right to be as complex as a Plath poem, with internal references that might require research or, perhaps now that every artist has his or her own Web site, even footnotes. And that's what *Piece by Piece* amounts to. As Amos admits, "I don't think I talk about what the songs are about, ever. I think I give back story and I give symbolism. But what they're about can't be nailed down, because your take on them is as valid as mine. When I talk about a song, that's only my opinion. As a person, of course I have a relationship with songs. But I don't necessarily believe that that's what they're about. That may sound silly, but it's not if you really think about it."

In fact, you don't have to know anything about the Nag Hammadi texts to enjoy *The Beekeeper*. It may be pleasing to discover that behind the yearning of Tori's voice on "Parasol," the rolling piano chords of "Jamaica Inn," or the social critique of "Barons of Suburbia," there are archetypes and structures that tie one song to the next, and that there are deep thoughts buried in the hooks of "The Power of Orange Knickers." And the notion of a garden as a thematic backdrop for *The Beekeeper* may have been necessary for the creation of the individual songs on the album — all 19 of them. In the end, though, the songs will stand or fall on their own merits. Even Amos seems to appreciate that as she puts in one last word about the album. "In Cornwall [where she owns a home], there's quite a strong tradition of beekeeping. We have our medicine men and medicine women that go back in our tradition in America. I would say the parallel to that kind of shaman in Cornwall would be the bee master or bee mistress . . . " Her voice trails off as she moves on to more immediate concerns. "On that note, I'm off to rehearsal so I don't fall on my face. You know, I wear high heels. And I could easily teeter and fall off. So I need a little more practice in my high heels before we start the tour." ■

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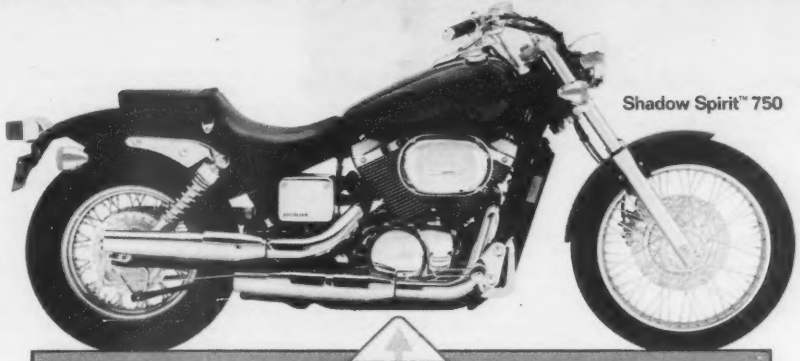

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Make way for Martha

Another Wainwright enters the family business

BY KEN MICALLEF

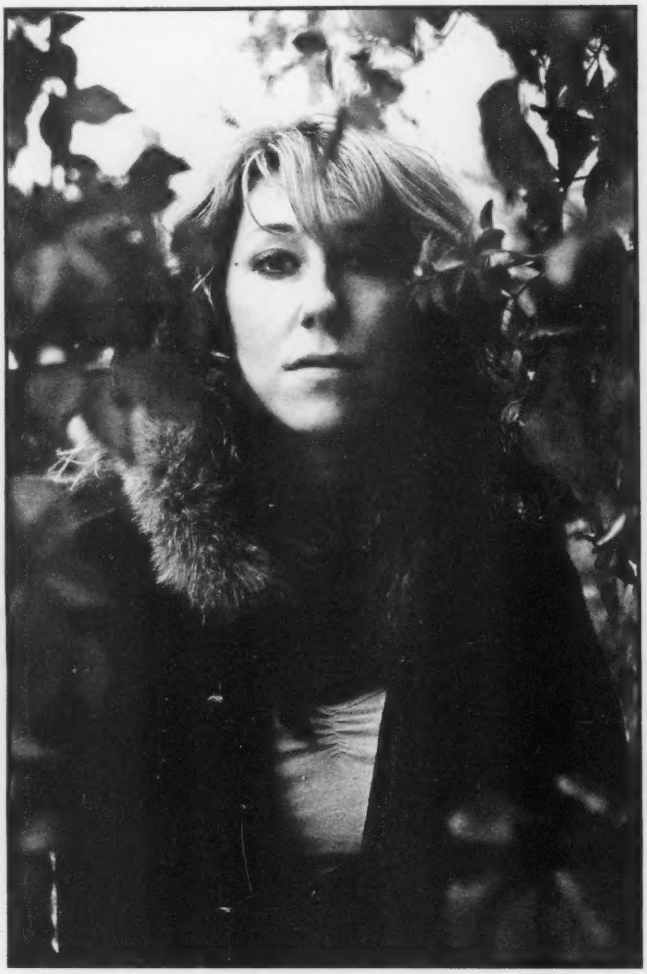
"My dad has made a career out of writing great songs about people and kind of shitting on them," says Martha Wainwright, daughter of famed folkie Loudon Wainwright III. "So it is all fair game."

The 28-year-old singer-songwriter, who is also the daughter of folk-pop singer Kate McGarrigle and the sibling of Rufus, mentions her father in relation to her homonymous debut album, which is due out this Tuesday on Zoë/Rounder, and more specifically the disc's big buzz song, "B.M.F.A.," which is short for "bloody mother-fucking asshole." Sounding like a pissed-off Loretta Lynn, Wainwright, who plays the Paradise Lounge this Wednesday, strums her guitar earnestly and sings, "Poetry is no place for a heart that is a whore." Her voice is sturdy and odd, not unlike her dad's, and her lyrics sting with humor, insight, and wonder at the world. In short, the song frames Wainwright as a big talent wielding a mighty songwriting ax. Long before the punch line hits, "B.M.F.A" throws knock-down one-liners like "I wish I were born a man so I could learn to stand up for myself like those guys with guitars" and "I've been poked and stoked and it's all smoked and there is no fire, only desire for you, whoever you are." The song builds into a series of severe scenes like "You have no idea how it feels to be on your own and the mother of gloom in your bedroom standing over your bed with her hand in your head." And it culminates in the profane declaration "you bloody mother-fucking asshole," which is repeated like some feel-good mantra. Wainwright claims that "B.M.F.A.," which audiences receive with great glee, is about her father and then again that it's not.

"I didn't tell people that it was about my dad for a long time," she recalls from her apartment in Williamsburg, New York. "It didn't seem to matter. Then when I started telling people that on stage, it was more for a laugh. The song is based on an argument I had with my father, but it is not about my dad, it is more about me trying to explain myself and saying, 'Here I am, doing the best that I can with what I have been given and it is hard.' Performing it over time, it became much more serious and sort of a teenager's anthem. Initially, those words came out in a very soft voice, almost being coy and funny. But then it became more serious as I internalized it more and more. It makes me feel good and it makes everyone feel good."

Wainwright's debut was a long time coming. She sang back-up with Rufus for years, but mostly she sat around her apartment and watched a lot of daytime television. Then as she watched her brother's career take off, Martha decided to enter the family business. And the songs rolled out of her as naturally as her daily sessions with Oprah. "A song like 'TV Show,' " she explains, "is about watching daytime television, which I spent years doing because I never really had a job. And it's about Oprah telling me to love myself and me wanting really to believe her." "TV Show" is just one of the songs on the disc Wainwright wrote during her early to mid 20s, "a time where a girl deals with love and loneliness and trying to figure out who you are. Being in your 20s can be very free, but being that free is scary."

As far as role models go, Martha was surrounded by them in her family, where being a little crazy (her dad has a habit of making strange faces and tongue gestures during his performances) seemed to come with the territory of being a songwriter. "I watched and listened for a long time. I was inspired to write songs because my brother was getting so much attention; I wanted a piece of the action. And I had a lot to write about: the first song I wrote was about my father's fourth child, who he had with someone other than my mother. You might expect it to be about strange dysfunctional family problems, but the song actually says, 'One day we will love each other and learn to be a family.' There was quite a lot of fodder to write something kind of interesting and emotionally complex. I was happy to find out that I had a natural poetic sense. Because Loudon and Kate and Rufus and everyone I grew up listening to were all very, very good. The bar was very, very high before I even started. That made me take the time necessary to make this album."



FUNCTIONAL: *these days, Martha doesn't mind telling audiences that "B.M.F.A." — "bloody mother-fucking asshole" — is about her dad.*

Recorded in Williamsburg with the Band's Garth Hudson on two tracks with a band of studio ringers, *Martha Wainwright* is a refreshing respite from what's become all too common among indie singer-songwriters who seem to think that creating a melancholy mood equals writing a good song — namely, an inability to sing in tune or play in time. Wainwright has inherited the ability to do both, along with a strong sense of self and an adventurous musical spirit. On her album, she's as comfortable conjuring the dreamy pop mood of "Far Away," a song that splits the difference between Tammy Wynette's roots and Beth Orton's allure, as she is warbling like a female Dylan through "Factory." "Who Was I Kidding" is a ghostly lament that brings to mind a bruised young Dolly Parton.

When I liken her songs to hang-gliding in a thunderstorm, she concurs. "And you never know if you are going to stay up there or crash into the mountain. But that is how I feel, and generally when I sit down to write a song, I have to wait until I feel very strongly about something or very sad or lonely or scared or angry. When I am writing those songs, I am generally in that kind of a state. And I don't mind telling people how I feel. It's a relief to say things that I can get off my chest. This was all inside of me, and for a while I wasn't sure if I wanted to fully expose it. But in the end, I needed to express a lot of stuff, and I don't know how to type, so . . . "

Wainwright's album is full of mood swings, from the angry release of "B.M.F.A." to the more æthereal "Far Away," with its cryptic lyrics ("I have been digging underground whatever remains is yet to be found" and "The dogs they bark and they bark, whatever happened to them all?"). Of "Far Away," Wainwright says, "It is like a horror film in a way. When you're in a house in LA with the doors and windows open, you are very exposed to nature in a weird way that I'm not used to in New York City. You almost feel kind of exposed. The song is about God in the sense that I sing 'Far away I hear your call and whatever happened to us all' and 'I know we have never met before but I need you more and more.' When you don't have religion, which I don't, the world can be a strange and lonely place. You can see why people gravitate to organized religion for the solace."

"Factory" is even more puzzling. A beautiful tapestry of echoing guitars, brushed drums, and Mellotron buoy lyrics about taking "calls from factory to factory" with reflections like "I know a place I've seen a face." But as enigmatic as it seems on first listen, "Factory," like most of Wainwright's songs, is grounded in reality. " 'Factory' refers to some music-industry types that I was around, and they made me feel uncomfortable and strange. I was in Oxnard, California, recording back-up vocals for one of Rufus's records and wondering why I was there. Oxnard is a horrible place where these giant factories line a beautiful stretch of the Pacific Coast. I would walk the beach every morning and see all these factories. I had to get the hell out of there. All of my songs are about things I have actually experienced. Every single phrase relates to something that happened to me. What interests me is to take the reality of what has happened and express it as emotion."

Wainwright has embraced her family's line of work and found her own way to get past the baggage that often comes with inheriting a famous last name. Although she dances around the issue of her father's impact on her songwriting, there are some family legacies she just can't escape. "Time stops when I am having a good show," she says, laughing. "I have a tendency to let myself go on stage, my head will fall back, and I will make these faces that perhaps you wouldn't want to see on the cover of *Vogue* magazine. When you're singing the same song over and over, it is important to find some emotional connection, especially when you're trying to make a living being emotional. Unfortunately, I have inherited my father's faces, and they do work better for men. But an expressive face is good. I figure when I am playing stadiums, at least they will be able to see me in the last row." ■

> ***"Loudon and Kate and Rufus and everyone I grew up listening to were all very, very good. The bar was very, very high . . . "***

Martha Wainwright appears this Wednesday, April 13, at the Paradise Lounge, 969 Commonwealth Avenue in Boston; call (617) 562-8814.

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Three Mississippi

Brendan Benson's *Alternative to Love*

BY MIKAEL WOOD

Brendan Benson knows his butter. We're sitting in a cozy French restaurant on Ninth Avenue in Manhattan, and the Detroit-based power-pop virtuoso is explaining why European butter is so much better than the American stuff: it's richer and creamier and tastier, with subtler and more developed flavors. Benson says the French varieties are the best but that here at home you can do a lot worse than Plugrá, an American variety its maker says is "churned in Old World tradition." He can't identify the brand of the substance he's spreading on his bread at the moment, but he claims it's much better than what one usually gets in this country.

It makes some sense that Benson, who headlines downstairs at the Middle East this Wednesday, should care so much about butter. Like the European brands he savors, his music improves on much of the competition: richer and creamier and tastier, with subtler and more developed flavors. First noticed for the 1996 album *One Mississippi* (Virgin), on which he collaborated with genre heavyweight and ex-Jellyfish member Jason Falkner, Benson writes do-it-yourself pop songs that burst with clever melodies, arrangements, and instrumental colors. A typical Benson song sounds both polished and off-the-cuff, its varied production a reflection of its emotional tenor and its lyrics. And he had to navigate a series of music-industry misadventures to get his music heard: after Virgin allowed *One Mississippi* to disappear from its catalogue, Benson disappeared from view until 2002, when the Brooklyn indie StarTime International issued the overdue follow-up, *Lapalco*. V2, the "major indie" founded by former Virgin honcho Richard Branson, agreed to license *The Alternative to Love* from StarTime and Benson. But then V2 offered to sign the artist outright. "The contract was renegotiated, I guess," Benson says. "Which takes forever."

Benson was ready to release *Alternative* ages ago; after he finished touring in support of *Lapalco*, he returned home to Detroit and wrote and recorded the album in "five or six months." Because of the extended gap between his first and second albums, he wanted to get his third out quickly, to avoid becoming, as he puts it, "the guy who always takes forever. I had to answer that so often that I thought, 'All right, I'll show them — I'll fucking have this record out so fast.' " He sighs. "But no such luck."

It's just as well: *Alternative* sounds like the kind of album that takes time to gestate. Full of fuzzy guitars, sweet keyboard lines, tightly layered harmony vocals, and wry turns of phrase, the disc, like LA indie stars Rilo Kiley's recent *More Adventurous* (Brute/Beaute), riffles through vibrant styles like an overexcited record collector. There's the amped-up garage rock of "Spit It Out," the crisp jangle pop of "Cold Hands (Warm Heart)," the Cars-style new wave of "Feel like Myself," the acoustic folk pop of the title track, and even a lush Phil Spector production number titled "The Pledge" where Benson admits, "I always wind up screwed without a kiss." Throughout, he displays the sure hand of an experienced home recorder. With the money left over from his Virgin advance, he began collecting gear for the studio in which he recorded *Lapalco* and *Alternative* — "I never bought anything like clothes or cars." He laughs and admits that he has no idea what he's doing. "It was mostly me just kind of fumbling around in the studio until I could get a sound on tape. I think a little adversity, something to work against, is a good thing. If it went smoothly, I'd worry that maybe it wouldn't be a very good record. It'd be suspicious."

TIME-TESTED: *full of fuzzy guitars, sweet keyboard lines, tightly layered harmony vocals, and wry turns of phrase, Benson's* The Alternative to Love *riffles through styles like an overexcited record collector.*

All the same, Benson is capable enough to suit his own needs in the studio, and over the past few months, he's been working on a much-talked-about duo album with White Stripes frontman Jack White in Detroit. (In 2003, the Stripes recorded a cover of *Lapalco*'s "Good to Me" for the B-side of their "7 Nation Army" single.) "We always talked about doing it," Benson says of the collaboration, which is mostly done and will likely be released late this year or early in 2006 under a name he and White haven't yet come up with. "It's just what you'd think, I guess, the two styles kind of just shoved together." Scruffy but refined: it's the Brendan Benson way. ■

Brendan Benson headlines this Wednesday, April 13, downstairs at the Middle East, 480 Massachusetts Avenue in Central Square; call (617) 864-EAST.

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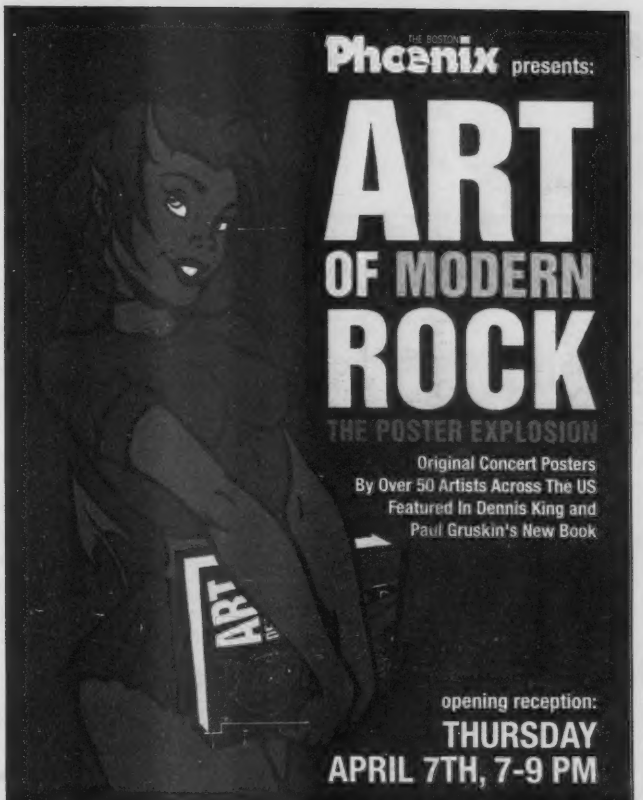

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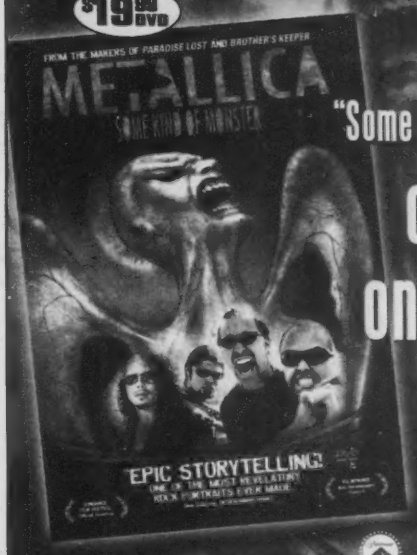

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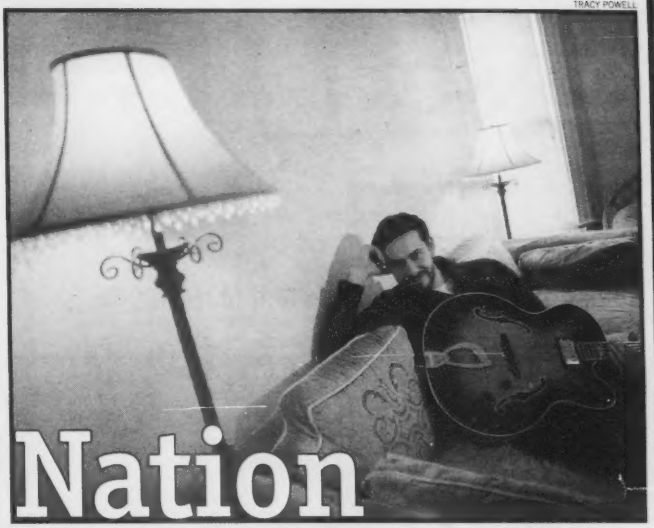

Nation building

Eric Hofbauer's DIY jazz

SO VAIN: *"What better idea for an exploration of American vanity than a solo CD?"*

BY JON GARELICK

If you need luck, so the gamblers say, make your own. The same could be said for musicians in a small town overcrowded with them. Not finding a lot of opportunities for original music in Boston, guitarist and composer Eric Hofbauer set about making his own. Fresh with a master's degree from New England Conservatory, he organized a concert series in 2000 at Zeitgeist Gallery — the *old* Zeitgeist on Broadway in Cambridge — and hooked up with like-minded trombonist Chris Allen. They created the loose collective Creative Nation Music (www.cnm-pro.com), developing concert series and residencies at places like the pub Anam Cara in Brookline and the Cambridge Family YMCA's Durrell Hall. This Sunday, three of the bands from the Creative Nation collective will celebrate the release of four CDs on their own CNM label with a show at the Milky Way.

The four albums are all worth looking for. A couple feature Hofbauer and a couple feature Charlie Kohlhase, whose bands regularly include Hofbauer. On *Live Recordings 2001–2003*, Allen's Central Artery Project puts himself and Kohlhase on alto in the front line over drums (Curt Newton) and bass (Dave Chang U. Choi or Scott Barnum) and recalls the spare rawness and angular swing of the Roswell Rudd/John Tchicai New York Art Quartet, an obvious influence. The Chuck Gabriel Septet's *Blueprints* comes out of Mingus and Monk. (And, as a favor to jazz critics, its track listing specifies the form and length of each tune — 12-bar blues, 32-bar AABA, etc.) Not to be confused with Gabriel's album is *The Blueprint Project*, a Trane-ish quintet session with Hofbauer and the great veteran bassist Cecil McBee.

Not least of these is Hofbauer's *American Vanity*, a solo guitar album with an explicit post–September 11 agenda that Hofbauer makes clear in his liner notes. What the notes don't make clear is his humor and playfulness. *American Vanity* mixes spontaneous improvisations with an assortment of covers — Erik Satie's Greek folk dance *Gnossienne #1* precedes Eric Dolphy's "Mandrake." ("Eric plays his favorite Erics," as the track list points out.) There's also Mingus's "Better Get Hit in Your Soul," Hammerstein & Kern's "Old Man River," Charlie Parker's "Drifting on a Reed," Waylon Jennings's theme for *The Dukes of Hazzard*, the Velvet Underground's "Femme Fatale," and '80s new-wave one-hit wonders a-ha's "Take on Me." When I get together with Hofbauer at a Central Square coffeehouse, he brings up another humorous side of the album: "What better idea for an exploration of American vanity than a solo *anything* CD?"

GIANT STEPS

Hofbauer's performances are as unconventional as his choice of repertoire. He plays a big Guild hollow-bodied archtop without extra effects, preferring a dry, unprocessed acoustic sound that emphasizes his percussive attack, the squeak or ping of plectrum or bare finger against string. On the Mingus, he re-creates the bassist's buzzing of string against fretboard. The Parker, meanwhile, flies by in fleet, Bird-like fashion. Hofbauer likes counterpoint, and he'll pluck strong bass lines against chords simultaneously with improvised lines, a technique his guitarist friend Garrison Fewell has identified as "stride guitar," in the tradition of blues players like the Reverend Gary Davis and Mississippi John Hurt. But Hofbauer claims another kind of stride as his influence: "I'm really into Fats Waller and Art Tatum."

And how does one go about giving instrumental music a political content? Would Hofbauer improvisations like "American Eulogy" and "American Innocence" sound political if we didn't know the titles? "What the titles do," he explains, "is focus in on an emotional starting point for the listener — not to tell you exactly how to feel and how you're supposed to listen, but it's a clue into where the artist is coming from. If you start with a tabula rasa and say, 'Here's this music,' with no title, and it's just 'Improv #3,' that's why a lot of free-jazz players get misunderstood."

If the unprocessed archtop is one way for Hofbauer to create an individual voice, another is his choice of models — non-guitarists like Waller and Tatum, Mingus, Monk, Dolphy, Ornette Coleman, Coltrane. Guitarists, he points out, tend to use the guitar vocabulary rather than the jazz vocabulary. "It's easy to fall into patterns and try to find the easy way out. When you try to deal with Coltrane or Ornette or Monk on the guitar, there's no easy way out — you can't *sound* like them, so what you come up with is that you sound like you." ■

Eric Hofbauer, the Central Artery Project, and the Chuck Gabriel Septet play the first annual Creative Nation Music CD showcase this Sunday, April 10, at 9 p.m. at the Milky Way, 403-405 Centre Street in Jamaica Plain; call (617) 271-4704.

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Desert storm

Malouma brings the blues from Mauritania

BY BANNING EYRE

CROSSING OVER: *Malouma's powerful voice, both elegant and raw, connects the finesse of a Middle Eastern classical/pop diva like Fairuz with the elemental grit of Janis Joplin.*

Conservative, Muslim Mauritania, with its wealth of Arab, Berber (Amazight), Fulani, and other African peoples and its isolation from the changing ways of the world, is inherently vulnerable to an artist like Malouma. All she has to do is harness the deep emotional pull of the country's trancy, seductive desert music to its natural cousins, rock and blues, and then sing about modern themes — the goodness of love, the dignity and rights of women — and bang: you've got scandal, controversy, and a world-music milestone all in one. Of course; Malouma, who makes her Boston debut at the Somerville Theatre next Friday, was no ordinary singer to begin with. The fact that she comes from one of Mauritania's most respected traditional-music families has made her taste for blues, pop, and civil rights more shocking at home, and more satisfying for listeners abroad.

After years of strict vocal training by her famous griot father, Moktar Ould Meidah, Malouma penned her first song at 15, and before she ever saw the lights of the capital, Nouakchott, star singers there were performing it. "In Mauritania," she said when I talked to her after a concert in Spain about a year ago, "all the artistic families are known. If something comes from our family, people appreciate it. They came to our village with tape recorders, recorded this song, took it to Nouakchott and sang it."

Malouma was still a teenager when she hit the city herself and discovered international music. The emotional timbre and slippery vocal melodies in American blues quickly became an obsession, in part because the music reminded her of traditional singing from the south of Mauritania. Soon she began to imagine ways to blend this and other sounds with her traditional art. "If Mauritanian music were worked on," she reasoned, "and well arranged, it could be much more interesting. Because it's a music with blues origins, groove, and all that is needed is for artists to be more intelligent, more artistic in the way they arrange it and the messages they put in it." All the arranging in the world would have come to nothing, though, had she not possessed a staggering voice, both elegant and raw, connecting the finesse of a Middle Eastern classical/pop diva like Fairuz with the elemental grit of Janis Joplin.

Malouma's musical brew became more potent still when she put aside the clan histories of traditional singing and instead sang about AIDS, arranged marriages, and the evils of divorce, where men marry young girls, sire children, and then abandon them to the streets as they go in search of other young women. Such songs led to attacks on Malouma in the press. And on her first international recording, *Desert of Eden* (Shanachie, 1998), producer Pape Dieng of Senegal stripped the traditional string instruments and the ancient sensibility from her sound and fashioned bland electronic pop, a result she was "not happy" with. But her 2003 follow-up, *Dunya* (Marabi), is a set of 12 intriguing songs in which the dark, dry twitch of desert harps and lutes and the slap of hands on skin drums blend with electric guitar, bass, and richly arranged vocals. The slow, hypnotic 12/8 of "El Moumna" creates a mystic vibe as the tap of a high-pitched hourglass drum rubs against the low lope of bass and a booming frame drum. Malouma's narrator is a young man who tells how the beautiful girl who loves him has been married off to an old man. "Jraad," with both a trance feel and hooks, laments the commodification of love. "In the past," Malouma says, "you could love someone for their looks, for their smile, for their soul. Today you look at the pocketbook."

Allusions to blues, pop, and jazz in these songs are playful and sometimes quirky, but originality outweighs calculation. Malouma said that what sounds like a bizarre refraction of boogie-woogie in "Tab ley' ât" is in fact a Mauritanian folk genre called serbat. In all the music being marketed these days as "desert blues," rare is the song that, like "Mreïmida," follows the standard blues form rather than hovering on a single minor chord. Such sophistication can border on gimmickry — the song's distorted guitar solo crosses the line — but Malouma's parched vocal passion, sand-blasted rather than whiskey-soaked, makes her material work. She is one of the great new voices to emerge in world music in recent years, and with her young band, Sahel Hawl Blues, she puts on a pageant of modern North Africa rarely seen on an American stage. ■

Malouma and Sahel Hawl Blues perform next Friday, April 15, at 8 p.m. at the Somerville Theatre, 55 Davis Square; call (617) 876-4275.

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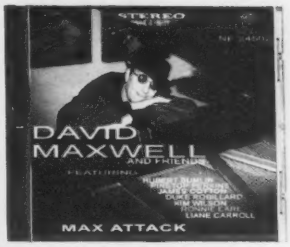

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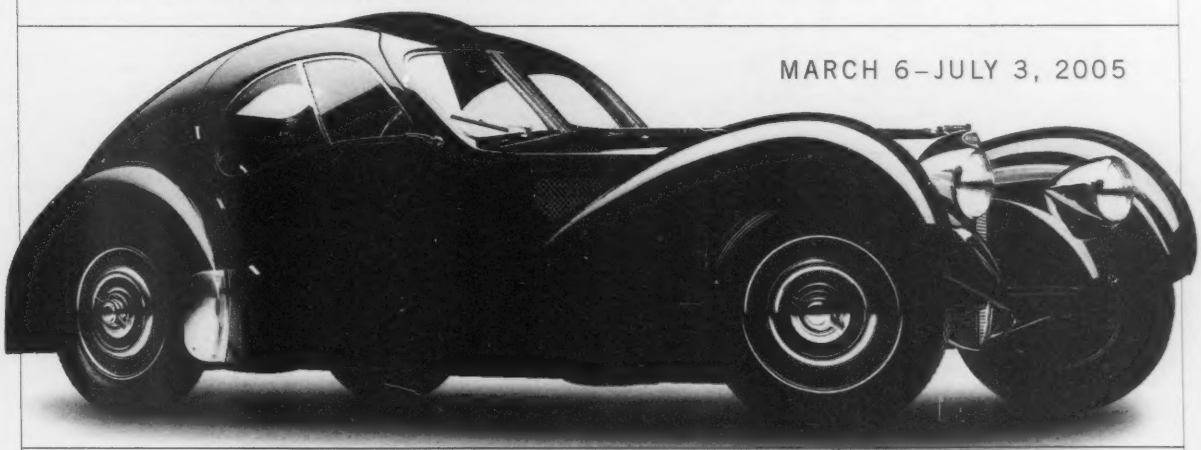

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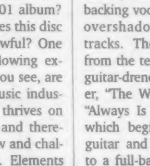
Off the record

pop

★ Daft Punk, HUMAN AFTER ALL (Virgin). What's the saying — to err is human? Add two perfect albums and four years of giddy expectation to the equation and *Human After All*, this French house duo's third proper full-length, feels less like an "error" than an outright betrayal. Let's pass over the half-baked "Daft Punk recorded the album in only two weeks!" PR stunt, and while we're at it, let's forgive the duo for repackaging an old Breakwater loop as the first single, "Robot Rock," with such little face lifting. Where are the hooks? Why does *Human After All* sound like 2001's *Discovery* in demo, each track corresponding to a harder, better version of itself on the 2001 album? In other words: why does this disc seem so calculatedly awful? One review offered the following explanation: Daft Punk, you see, are commenting on the music industry, which, you know, thrives on the sale of familiarity and therefore refuses to back new and challenging musical ideas. Elements of *Human After All* hint at this pessimism: the track titles are either pointedly bland ("Emotion") or just plain lazy, as if to parody what the industry packages as the Daft Punk sound ("Robot Rock," "Technologic"). Artistic subversion or plain old rock-crit autofellatio, Daft Punk's "commentary" may make *Human After All* an interesting "read," but that doesn't help if you're listening.

— Nick Sylvester

★★1/2 Ulrich Schnauss, A STRANGELY ISOLATED PLACE (Domino). German electronica producer Ulrich Schnauss released this modestly mesmerizing album in Europe in 2003 to great acclaim among future-music aficionados. The 28-year-old artist elicits an impressive array of otherworldly tones and textures from his keyboards and computers: "On My Own" has queasy smears of backwards guitar that Radiohead's Jonny Greenwood would appreciate; "Gone Forever" features a solo by what sounds like compressed oxygen escaping into deep space; "Clear Day" tweezes the aggression from a standard hip-hop boom-bap and reassigns it to a digitized choir murmuring menacing oohs. The Europeans made a big deal out of Schnauss's alleged ability to wring honest-to-goodness songs from all this sliced-and-diced detritus, but outside the electronica hothouse, that seems a bit of an overstatement. Schnauss does manage the occasional wisp of sub–Sigur Rós melody, but the album's pleasures still reside in the minutiae of its form, not in its fist-pumping function. And though earnest Cocteau Twins fans may hear the evidence of celestial heartbreak in his carefully constructed synth fluff, that doesn't mean it's there.



— Mikael Wood

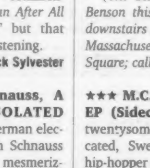
(Ulrich Schnauss joins Signal Path and M83 this Tuesday, April 12, at the Paradise Rock Club, 967 Commonwealth Avenue in Boston; call 617-562-8800.)

★★★ The Stands, ALL YEARS LEAVING (Echo). Although this debut album by the Liverpool foursome came out overseas last year, it sounds as if it had been kicking around since the late 1960s, so indebted are the compositions of 28-year-old bandleader Howie Payne to Bob Dylan, the Byrds, and the Beatles. And that's not a criticism. Sure, you can set your watch by the regularity of the harmonica solos, and Payne occasionally pushes his tenor into a nasal register that more than just recalls Mr. Zimmerman. But the band's melodies are catchy, and thoughtful arrangements enhance each of the 13 tracks. "Here She Comes Again" is enlivened with enough percussion to outfit a Hare Krishna processional, and intricate, discreet backing vocals shade — but never overshadow — a number of tracks. The Stands do deviate from the template on the electric-guitar-drenched psychedelic closer, "The Way She Does," and on "Always Is the Same/Shine On," which begins with just acoustic guitar and piano before building to a full-band climax that segues into a coda so bare-bones, it could be excerpted from the Carter Family songbook. *All Years Leaving* doesn't pretend to be original, only entertaining, engaging, and instilled with the promise of more innovative things to come.

— Kurt B. Reighley

(The Stands open for Brendan Benson this Wednesday, April 13, downstairs at the Middle East, 480 Massachusetts Avenue in Central Square; call 617-864-EAST.)

★★★ M.C. Lars, THE LAPTOP EP (Sidecho). Any towheaded, twentysomething, Stanford-educated, Swedish-American lap-top hip-hopper who samples Piebald is all right by me. Cali's MC Lars wrote most of the songs on his debut EP in his dorm room. And the lyrics brand him as just the sort of Gen-Y hipster cut-and-paste polymath you might suspect someone with a bio sheet like his would be. Blogging and NetFlix, Bob Dylan and Paris Hilton, Seymour Skinner and Shawn Fanning — they're all here. But lest you think this is all just some vapid post-ironic pop-culture name-checkin' goof, check out the electrocuted Scorpions riffs on "Hurricane Fresh," or the glitches and skittering scribbles on "Stat-60." This dude knows his way around a Powerbook. In fact, the EPs apotheosis is "iGeneration," which lifts the anthemic chorus ("Hey! You're part of it!") from Piebald's "American Heart," turning it into a rousing rallying cry for the plugged-in youth of America — "the iMac, iPod, iGeneration." Most scarifying of all, in "Mr. Raven," Lars does the best (all right, only) hip-hop send-up of Edgar Allan Poe's spooky story I've heard. The black bird is, "All up in my grill like, 'Nevermore.' " As the milk-fed poet himself later proclaims, "My Grandma says I have rhyme talent, and I love her." If you don't believe me, believe her.



— Mike Miliard

(MC Lars opens for Bowling for Soup, American Hi-Fi, and Riddlin' Kids tonight, April 7, at Avalon, 15 Lansdowne Street in Boston; call 617-423-NEXT.)

★★★ Fantômas, SUSPENDED ANIMATION (Ipecac). Even for fans of noise rock as art, Mike Patton's metallic supergroup have always had an air of pretension about them. But this time around, on their fourth album, Melvins guitarist King Buzzo, Slayer drummer Dave Lombardo, and Mr. Bungle bassist Trevor Dunn team up with Patton to create an amusing concept album. *Suspended Animation* is dedicated to the art of cartoons as well as to April 2005 — each of the 30 songs is titled for a day in April, and the elaborate 30-page CD booklet is a calendar illustrated by Asian pop-cartoonist Yoshimoto Nara. It's difficult to single out any song because the whole album is one epic noise jamboree. But it's a joyful kind of noise, full of heavy, blistering bursts and beautifully creepy mellow tones — imagine the soundtrack for a cartoon snuff film done by Stockhausen after a night of drinking and a serious crack binge. Fantômas fuse metallic grindcore and experimental art rock in ways that are so unpredictable, you never know what's coming next. An educated guess: there are 11 more months in the year.

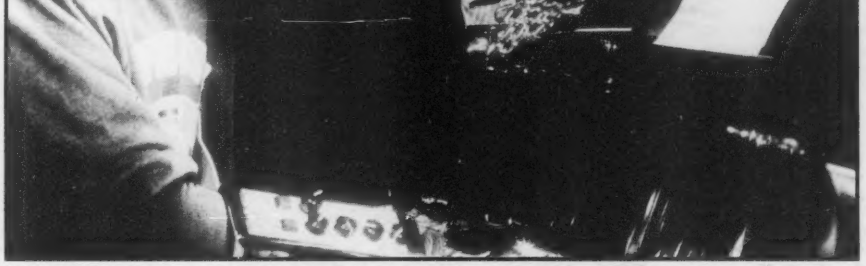
— Iann Robinson

(Fantômas headline with the Locust this Wednesday, April 13, at the Roxy, 279 Tremont Street in the Theater District; call 617-931-2000.)

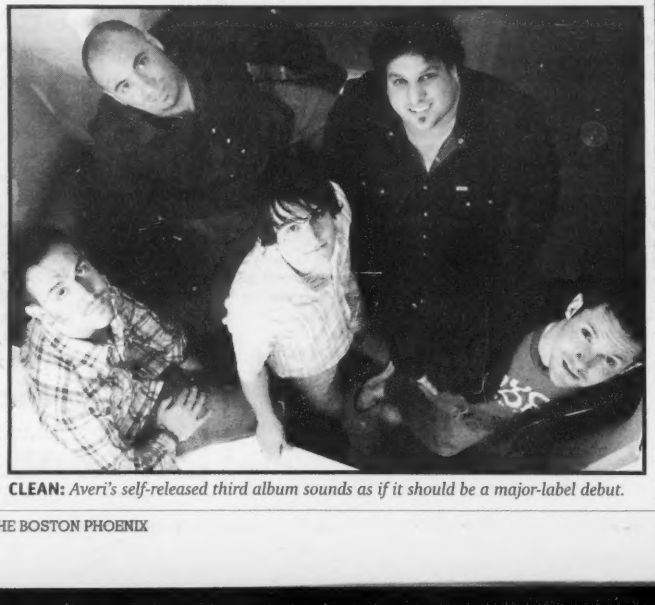
★★★ M. Ward, TRANSISTOR RADIO (Merge). On his fourth full-length, M. Ward conjures an era when DJs like the late John Peel played music that reached beyond the latest trends. Nostalgia bleeds through his simple reworking of the Beach Boys' *Pet Sounds* classic "You Still Believe in Me." "Fuel for Fire" begins with spare campfire strumming that builds to incorporate elements of Bob Dylan's "Buckets of Rain" with the guitar styles of Chet Atkins and Skip James, as Ward's salty rasp of a voice drifts pleasantly through finger-picked melodies. In "One Life Away," he sounds as if he were channeling the spirit of Billie Holiday. Only "Sweethearts on Parade," with its distorted guitar tones, brings to mind anything modern — in this case the band Grandaddy, whose frontman Jason Lytle produced the one homonymous album that Ward's previous band, Rodriguez, released. *Transistor Radio* is bookended by the C-major Prelude from Bach's *Well-Tempered Clavier*; it's performed as a guitar solo in the same folky style.

— Cary LoGrande

(M. Ward headlines this Tuesday, April 12, downstairs at the Middle East, 480 Massachusetts Avenue in Central Square, with Devotchka and Norfolk & Western; call 617-864-EAST.)



WHAT HAPPENED? *the new Daft Punk CD is so bad, you wonder whether it was intentional.*



CLEAN: *Averi's self-released third album sounds as if it should be a major-label debut.*

local

★★★ Averi, DRAWN TO REVOLVING DOORS (Averimusic.com). Few bands boast rocking pop songs as clean as Averi's. This Boston-based quintet's self-released third album sounds as if it should be a major-label debut. It's not just that singer-songwriter Chad Perrone pens love stories with deep hooks and carries off graceful melodies in a pleasing, high voice, or that you can hear everything from the small dips of a guitar's tremolo bar to subtle keyboard pads that support verses with near-transparency. They bring an upbeat energy to almost everything, whether they're affirming the power of love in "The Way We Go Out" or detailing the struggle for identity in "Mouth Full of Sand." And both on CD and on stage, Averi sound big. That is, until they want to sound small. The closing "Goodnight, Goodbye" is an intimate acoustic-guitar ballad, and Perrone makes his way gently through its lyrics about a young man in a sick room watching an elderly loved one slide toward death. The song celebrates the beauty of a long life well lived — which is a wise perspective for a group whose career may be just beginning.

— Ted Drozdowski

(Averi open for Jump Little Children this Friday, April 8, at the Call, 15 Elbow Street in Providence; call 401-331-2211)

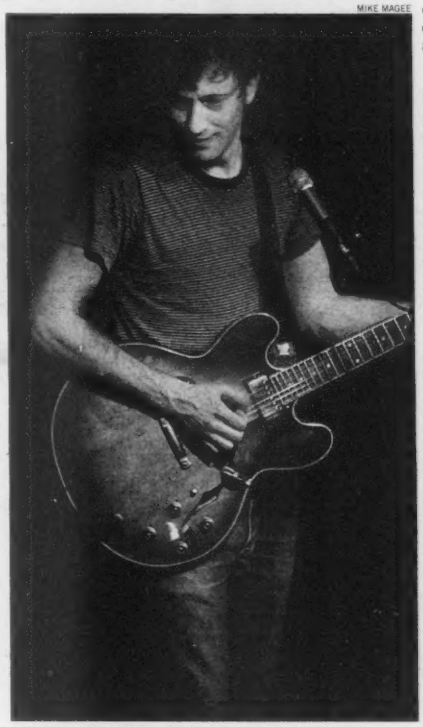
Live and on record

ERIC BACHMANN AND GRAHAM COXON: CROOKED FINGERS AND BROKEN STRINGS

Back when guitarist Graham Coxon was brother Dave to Damon Albarn's Ray Davies in Britpop's reigning mod cons Blur, there was seldom any competition for the spotlight: Damon was the star and Graham was the guy in the corner sculpting subtle yet crucial hooks and, on "Song 2," turning the polished band on to a little Amerindie discord. His first solo CD since leaving Blur — *Happiness in Magazines* (Astralwerks) — finds him rediscovering his roots in the kind of wry Britpop his former mates were so fond of. But as his show fronting a five-man band a week ago Monday at the Paradise revealed, Coxon is still no fan of spotlights. It was only after he stopped the intro to *Happiness*'s generic blues "Girl Done Gone" to announce "Spotlights freak me out. . . . Turn it off!" that he began to breathe life into what had been a low-key set with a run of a half-dozen punkish tunes. He was breaking guitar strings every other song as he tore into the angry, Buzzcocks-style "Who the Fuck?", a cover of Mission of Burma's "Fame and Fortune," and the feedback-filled "People of the Earth." Gulping down Red Bull instead of beer, the now sober Coxon may be a little ill at ease in the role of bandleader. But as lyrics like "I've been heading in the wrong direction/I've been heading into a pile of shit" suggest, he's happy to be free of Blur.

When in the late '90s Coxon was busy making his first lo-fi attempts to become England's answer to Stephen Malkmus, Eric Bachmann, who'd fronted Archers of Loaf (North Carolina's answer to Pavement?), was also scaling back with a solo project called Crooked Fingers. Replacing the electric-guitar clamor of the Archers with moody, atmospheric backdrops and vaguely rootsy finger-picked acoustic guitar, Bachmann has, over the course of four albums on the indie Warm, created a Bukowskian world of tragic romantics, broken dreamers, and beaten-down barflies. And downstairs at the Middle East a week ago Tuesday, Crooked Fingers included a drummer, a keyboardist, a trumpet player, a female background singer, and former Archers bassist Matt Gentling. Unlike Coxon, Bachmann has never been afraid of crowds; with Crooked Fingers, he's even made a habit of turning off the PA and bringing his mates with him into the crowd to play unplugged. They did that Tuesday for a mini-set that had fans clapping and singing along to a yearning "Valerie." It was just one high point in a set that, like the new Crooked Fingers CD, *Dignity and Shame*, seems to have brought Bachmann full circle, back to the anthemic heights he reached with the Archers.

— Matt Ashare



MIKE MAGEE

LIGHT SENSITIVE: *after a brief temper tantrum, Coxon tore into a string of angry punk tunes.*

READ YELLOW AND THE DETACHMENT KIT: BLOODLESS BLOODSPORT

It was billed as an old-fashioned battle of the bands. And like a boxing evening, the first "Audience Participation Rock Off" upstairs at the Middle East last Wednesday had an opening bout to whet the audience's blood lust. In the hardcore division, it was local outfits Bones Brigade versus Shanghai Valentine.

After taking the stage to a recording of a newscast about grave robbing in Texas, the Brigade snapped to attention with the first chord. Singer Dave Sherman, wearing black gloves for extra evil, leapt into the crowd and was soon raving about needing souls while a guy in the audience spit beer at bassist Graham Field. A clutch of other gents circled Sherman as the band, wearing black outfits with white bones painted on them, churned away. And churned away. Generic, but fun.

If Bones Brigade are would-be Misfits, their friends Shanghai Valentine crank the time frame up by aiming for Danzig. I stepped out of the packed room for some air and returned to hear Shanghai Valentine's singer howling, "This is a fuckin' massacre. Do you know what a massacre is? Son of a bitch! Destroy!" A real massacre would have been messier — though the pit in front of the stage churned a little more, the only thing that got out of place was the performers' hair, which they shook in keeping with proper head-banging etiquette. Shanghai Valentine stacked their tunes with melodic intros, single-note guitar interpolations, tempo changes, mastodon-sized riffs, and more metal, but they did not wear bone shirts. And their set ended without fanfare. No voice vote, no show of hands, no secret ballot. No effort to determine a winner.

So maybe that was shadow boxing — a warm-up for the real headlining grudge match between saber-edged rock outfits the Detachment Kit, from Chicago, and locals Read Yellow? Both bands set up on the small upstairs stage. Detachment Kit trotted up in boxing gloves and hooded training robes, with red pants and yellow T-shirts underneath. It was an even contest. Detachment Kit started by hurling down a slab of rock that fused the dissonant energy of early Sonic Youth, punk attitude, and pop structure while Read Yellow stood watching. Read Yellow fired a similar volley. By the last few songs, members of both groups, who have toured together and are buddies, were playing on each other's tunes.

Again, no voice vote, no show of hands, no secret ballot. No winner. Caesar would not have been pleased, though the patrons seemed fine with the bait-and-switch. If you came for a cockfight, however, you got a civics lesson. Yes, we *can* all get along.

— Ted Drozdowski

BERNADETTE PETERS: EVEN BETTER THAN BETTY BOOP

How many Americans in their 50s could get away with hopping up onto a grand piano and stretching out like an odalisque? Bernadette Peters can, and she's unbeatable at it. That was one reason Symphony Hall was packed for her Bank of America Celebrity Series debut recital Sunday afternoon.

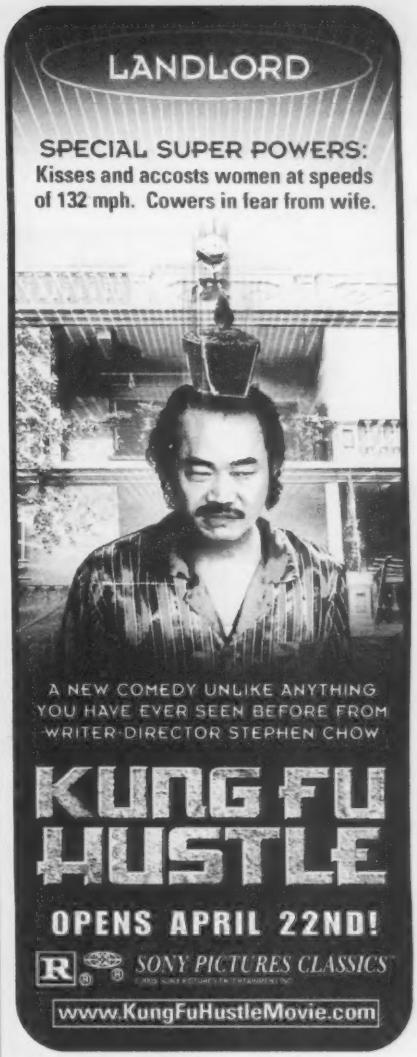
Most of the time, though, she was vertical and in constant motion. No complaints there, either. Not only is Peters great at occupying the kind of beady, slinky, glittery dress that has a slit up the front and not the side, she's great at stalking around the stage in the thing and practically making it sing along with her.

From a lesser creature, such hyped-up sexuality could be frightening and/or ludicrous. Peters defuses that with a hoydenish innocence one would dearly like to believe in — that pout and those cascading frizzy ringlets are there for a reason — and a sense of self-parody that sometimes brings to mind Marilyn Monroe's wickedly awful chantoozie act in *Bus Stop*.

And oh yes, she did sing. Peters's voice was — need it be said? — sweet and cute, but with a knowing, dangerous, urban edge. Betty Boop, by comparison, comes out sounding like a Girl Scout. And the æsthetic is one that seems to welcome the rather nasty edge that amplification, relentlessly laid on, will always add. Sunday afternoon that amplification got louder and louder. The "big" numbers suffered most, especially when Peters was taking on Stephen Sondheim in his in-your-face sensitivity-training mode. She was always in control, of course, but you could hear the physical resources being stretched.

All in all, though, it made for a lovely stroll down Memory Lane, Tin Pan Alley, the Great White Way, and points beyond. Marvin Laird's classy orchestra — half big band, half Broadway pit orchestra — played no small part. If the point was that the older the song the better, it certainly got made. "The Gentleman Is a Dope," "Some Enchanted Evening," "My Romance," "When I Marry Mr. Snow" — marvelous stuff. Did Peters fuss with some of this, over-elaborating, micro-interpreting, and substituting exegesis for singing? Yes, she did. One wishes she wouldn't. But that's probably because she knows too much. Some problem.

— Richard Buell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THURSDAY, APRIL 14
GLENN TILBROOK & THE FLUFFERS
W/SPECIAL GUESTS: GOODBYE GIRL + FRIDAY & REDLETTER (ACOUSTIC)
FRIDAY APRIL 15
MOFRO
W/SPECIAL GUESTS LOGAN
SATURDAY, APRIL 16 ALL AGES 1PM DOORS
MASS LIVE EVENTS PRESENTS:
CONVERGE (FIRST BOSTON APPEARANCE SINCE THE RELEASE OF YOU FAIL ME)
W/TURMOIL, NINE & DOOM RIDERS
SATURDAY, APRIL 16
SUPERHONEY
W/DWIGHT RITCHER BAND
UPCOMING
4/22 - JEFF COFFIN MUTET (OF BELA FLECK & FLECKTONES)
4/30 - PAUL GREEN SCHOOL OF ROCK! - ALL AGES
5/7 - MANTUB
5/12 - REVELATION THEORY
5/13 - REVIVAL ALLMANS TRIBUTE
5/14 - SPOOKIE DALY PRIDE CD RELEASE
5/21 - ENTRAIN
5/27 - JIGGLE
6/16 & 17 - TWO CRAZY ASS NIGHTS WITH REBIRTH BRASS BAND
ALL SHOWS 21+ UNLESS NOTED
GET TICKETS AT
WWW.HARPERSFERRYBOSTON.COM

Listings

clubs

■ THURSDAY 7

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Coots, Scissormen.

ALI ASIA CAFE, Cambridge. At 6 p.m., Beth Paccione, Indefinite Article, Penny Red.

AN TAIN, Boston. At 5 p.m., DJ Keith.

AN TUA NUA, Boston. At 9 p.m., "Thursday Night Live" with DJ G Squared.

ARIA, Boston. NYC hip-hop with guest DJs.

AVALON, Boston. At 6:30 p.m., Bowling for Soup, American Hi-Fi, Riddlin' Kids, MC Lars. At 10 p.m., "Hot & Heavy Hip-Hop Thursday" with DJ Caprice.

THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" with DJ Hoff.

AXIS, Boston. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.

THE BEACHCOMBER, Quincy. Glow, Pug Uglies, Rattle Battle.

BILL'S BAR, Boston. Grupo Fantasma.

BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.

BLUE CAT CAFE, Boston. DJ Casey.

BLUESTONE BISTRO, Brighton. "Open Mic."

BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."

BRAVO@THE MFA Boston. Ron Poster.

BREEZEWAY BAR & GRILLE, Roxbury. Serious Bizness.

BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.

THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.

BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.

CANTAB LOUNGE, Cambridge. At 9 p.m., New Day, Lamont.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB PASSIM, Cambridge. At 8 p.m., Ramblin' Jack Elliott.

COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.

DEVLIN'S LOUNGE AND BAR, Brighton. "Chart & Dance" with DJ Doc.

DICK'S LAST RESORT, Boston. Hard Drive.

EMBASSY, Boston. "The Glamorous Life" gay hip-hop & electro party with DJS Susan Esthera & Shawn Ryle.

ENCORE, Boston. Michelle Currie.

ENORMOUS ROOM, Cambridge. Hip-hop with DJs Hua Hsu and Chhay.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.

THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, Mr. Aru.

FELT, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

GREEN BRIAR, Brighton. Jon Frederik Band.

GREEN DRAGON, Boston. Spitting Vinnies.

GREEN STREET GRILL, Cambridge. At 10:30 p.m., "Afro-pop Reggae High Life" with Joh Camara & Jama-Jigi.

HANNAH'S, Somerville. Reggae and house with guest DJs.

HARPERS FERRY, Allston. In the Flesh.

HENNESSY'S, Boston. Me & Julio.

HONG KONG, Cambridge. Mainstream, house & Reggae with DJ Bob.

JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.

JASMINE & KENDALL LOUNGE, Cambridge. At 9:30 p.m., Dan Tepfer Trio.

JOHNNY D'S, Somerville. Lisbeth Scott.

JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.

THE KELLS, Allston. "Pun House" with DJs Edgar and Kieran James.

KIRKLAND CAFE, Somerville. "Twisted Rico All Acoustic Revue" with Grand Evolution, Rosie Huntress, Lloyd Thayer, Erin Hawks.

LES ZYGOMATES, Boston. Chris Stovall Brown.

LIZARD LOUNGE, Cambridge. Jennifer Kimball, At 9:30 p.m., Anne Heaton, Rose Polenzani, Scotch Rocks.

MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.

MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.

MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.

MARQUEE, Boston. "Turn It Up Thursday."

MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."

MIDDLE EAST, Cambridge. Upstairs: Sudden Ease, Antler, Turpentine Brothers, Beyond the Embrace. Downstairs: Sole, Pedestrian, Dosh.

MIDDLESEX LOUNGE, Cambridge. "Forced Exposure."

MIDWAY CAFE Jamaica Plain. At 8 p.m., *Best Lesbian Erotica 2005* Book Release Party.

MILKY WAY, Jamaica Plain. "Aquanet Dance Party" '80s, old school hip-hop, funk, and soul with DJs Casey, CTO, Frank White, Tommee, Knife, and Paul Foley.

MR. DOOLEY'S TAVERN, Boston. Eamon Sheehan.

THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

O'BRIEN'S, Allston. "Chords & Discourse: Ramones" with Pete Walsh, Ian Adams, Dave Lieb, Pug Uglies, TJ Welch, Ian Clark, Clay N. Ferno.

ORLEANS, Somerville. DJ Ren Justice.

PADDY O'S, Boston. Swerve.

PARADISE LOUNGE, Boston. At 7 p.m., "Art of Modern Rock Exhibit Opening." At 10 p.m., "Rub-a-Dubwise Reggae Night."

PARADISE ROCK CLUB, Boston. At 9 p.m., Jump Little Children, Ross Golan & Molehead.

PA'S LOUNGE, Somerville. Andres Wilson, B.J. Snowden, So & So, Jeff Chasse.

PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Lenore, Crook, M-Doc.

PLOUGH & STARS, Cambridge. At 8:30 p.m., Mickey Bones.

PORTER'S BAR & GRILL, Boston. "L.A.B. Thursday: Local Music."

PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.

Q, Boston. "Hawaiian Tropic Model Search."

THE RACK, Boston. DJs Massi & Mike Pardi.

REDLINE, Cambridge. At 10 p.m., "Reunion Thursday" with NPG All-Stars.

RIVER GODS, Cambridge. "For Real, Too Reel" with Dali & Ross.

ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.

THE ROXY, Boston. At 6:30 p.m., Badfish, State Radio, Zox, On the Drop. At 10:30 p.m., "The Latin Quarter" with special guest DJs.

SAMBA BAR & GRILL, Somerville. At 9 p.m., Hip-hop, reggae, reggaeton, with DJ Philippe.

SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.

SOLSTICE CAFE, Mission Hill, Boston. At 10 p.m., Kyle Dickherber.

SUGAR SHACK, Boston. "College Night" with DJ B-Spin.

TERRACE BAR AT THE COPLEY MARRIOTT HOTEL, Boston. Brian Walkley Band.

33 RESTAURANT & LOUNGE, Boston. "Equilateral Thursday."

TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.

TOAD, Cambridge. At 10 p.m., Radio Kings.

TOAST, Somerville. "Premier Night for Women."

TOP OF THE HUB, Boston. Chris Taylor Trio.

TRATTORIA IL PANINO, Boston. "Young Professionals Club."

T.T. THE BEAR'S PLACE, Cambridge. Abigal Warchild, These Thieves, Futon Police, Hong Kong Regulars.

21st AMENDMENT, Boston. DJ Sean Daly.

VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.

VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.

VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.

WALLY'S CAFE, Boston. Francisco Mela Quintet.

WESTERN FRONT, Cambridge. Irepress, Giving to Grey Skies.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

ZEITGEIST GALLERY, Cambridge. At 7 p.m., Ameranouche. At 9:30 p.m., Charles Anastasiou.

ZUZU, Cambridge. Big Digits, Cassette, Alan Astor.

■ FRIDAY 8

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Pub Stage: Kent 100's. Main Stage: Konks.

AN TAIN, Boston. At 5 p.m., DJ Sean O. At 10 p.m., DJ David Natola.

AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds with DJ Vinny.

AQUA, Boston. Greg Luttrell.

ARIA, Boston. "Foundation Friday" with DJ Klutch.

ATLAS DANCE, Boston. "Top 40 Dancing."

THE ATTIC, Newton Centre. Jeffrey Gaines, Meet the Day.

AVALON, Boston. At 10 p.m., "Avaland" with Carl Cox.

AVENUE C LOUNGE, Malden. Drunken Unkles.

THE AVENUE, Allston. At 9 p.m., DJ Steve Auston.

AXIS, Boston. At 10 p.m., "Flavor Friday" with DJ Master Millions.

THE BIG EASY, Boston. "Mardi Gras Friday."

BILL'S BAR, Boston. "Hip-hop, Reggae, Funk, & R&B" with DJ Yamin.

BLARNEY STONE PUB, Dorchester. Commercial dance and R&B.

BLUE CAT CAFE, Boston. DJ Pete Winfrey.

BOSTON ROCKS, Boston. Top 40 Dance & hip-hop with DJ Bruno.

BRAVO@THE MFA Boston. Damon Carter.

BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.

BULL RUN, Shirley. Mountain, Leslie West & Corky Laing.

BUZZ BOSTON/EUROPA, Boston. "Club Twist for Women."

CANTAB LOUNGE, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn-ta-Bill.

CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Dave Pietro Group.

CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.

CLUB 58, Quincy. "Get Some Fridays," hip-hop with the Freakas.

CLUB PASSIM, Cambridge. At 8 p.m., Tracy Grammer.

COMMON GROUND, Allston. "Mash-Up Night" Alternative Dance with DJ Guy.

DEVLIN'S LOUNGE AND BAR, Brighton. "Uptempo House" with DJ Paul Dailey.

DICK'S LAST RESORT, Boston. Mutha's Mistake.

DRUID PUB, Cambridge. At 6 p.m., "Traditional Irish Seisiun" with Peter Molloy & Friends.

EMBASSY, Boston. At 10 p.m., "Hip-hop, Reggae, and Dance."

ENCORE, Boston. "Cabaret Open Mic" with Jan Peters, Colleen Powers, Michael Ricca, Brian Patton.

ENORMOUS ROOM, Cambridge. "all st*rs have eyes" with Amy Lee Grill and DJ David Day.

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Vocal house, '70s, '80s, '90s with DJ Bob Gallagher.

THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.

THE GOOD LIFE DOWNTOWN, Boston. Weepin' Willie.

GRAND CANAL, Boston. Noel Henry.

GREAT SCOTT, Allston. At 9:30 p.m., "The Pill" with DJ Ken, Elkland.

GREEN DRAGON, Boston. Freeze Pop.

GREEN STREET GRILL, Cambridge. "Latin DJ & Dance."

G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.

HARPERS FERRY, Allston. Pushstars, Hugh McGowan Band, Brightwings.

HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., Incadence.

HONG KONG, Cambridge. Top 40 Hip-Hop, Rock & Club Classics with M.C. Renn.

ID, Boston. "Bashment" Reggae beats with DJ King Ilabash.

THE INTERNATIONAL, Boston. "The Basement" house music with DJ Bradford James.

JASMINE & KENDALL LOUNGE, Cambridge. At 6 p.m., Marianne Solivan Jazz Quartet. At 10 p.m., Carol O'Shaughnessy.

JOHNNY D'S, Somerville. Garland Jeffreys.

JUKEBOX, Boston. Top 40 and retro dance night.

THE KELLS, Allston. "Ladies Night" with DJs Doc and Kieran.

KENNEDY'S, Boston. At 5 p.m., Peter Rice. At 9 p.m., Springhill Rounders.

KINGS, Boston. Groove Authority.

KIRKLAND CAFE, Somerville. Motion Pictures, Jumblies, Californias, Mickey Bliss Organ Combo.

LES ZYGOMATES, Boston. Ronnie Ron Trio.

LIZARD LOUNGE, Cambridge. At 7:30 p.m., Engine. At 9 p.m., "New School of Music Benefit" with Sandi Hammond, Patrice Williamson, Rick Berlin, Woodpile Jr., Ad Frank, Beau Roland Band, Dirty Ticket.

MAN RAY, Cambridge. April 8 "Uber: A Gothic Prom" with DJs Chris Ewen, Javier, Mothra, and Shivar.

MATT MURPHY'S, Brookline. Boubacar Daibate & Samba Lolo.

McGANN'S, Boston. At 10 p.m., Hip-hop, R&B, Reggae, & House with DJ Sparky.

MIDDLE EAST, Cambridge. Upstairs: Rubikon, Mass Hysteria, Muck & the Mires, Aberdeen City. Downstairs: New Deal.

MIDDLESEX LOUNGE, Cambridge. DJ Kon.

MR. DOOLEY'S TAVERN, Boston. At 5 p.m., Maxi. At 9 p.m., McTaggarts.

THE MODERN, Boston. At 10 p.m., Latin house with DJ JC.

O'BRIEN'S, Allston. Low Budgets, SWAT, Kermit's Finger, Jonee Earthquake Band.

OCEANA RESTAURANT, Boston. Mike DiBari Trio.

ORLEANS, Somerville. DJ Tom.

PADDY O'S, Boston. Dick & Jane.

THE PALLADIUM, Worcester. Less Than Jake, Allister, Hidden in Plain View, Kane Hodder.

PARADISE LOUNGE, Boston. Marc Friedman, Marco Benevento, Ari Hoenig, Timo Shanko DJ Olive.

PARADISE ROCK CLUB, Boston. At 9 p.m., Wailers, deSol.

PA'S LOUNGE, Somerville. Gris Gris, Pants Yell!, Pathways, Westward Trail.

PHOENIX LANDING, Cambridge. "Jukebox Heroes" with Phat Mike.

THE PLACE, Boston. At 10 p.m., VJ Laptop.

PLOUGH & STARS, Cambridge. At 5:30 p.m., "Irish Seisiun." At 8:30 p.m., Hot Day at the Zoo.

THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.

Q, Boston. "Hip-hop & Top 40" with DJ Massai.

THE RACK, Boston. At 9 p.m., DJ Brian Roche.

REDLINE, Cambridge. At 9 p.m., DJs Rodney Marable & Craig Kapilow.

RIVER GODS, Cambridge. "Diversion" Tekno, Scsi Disko, Neusoul with Erik Pearson.

ROGGIE'S, Brighton. Upstairs: Ali. Lounge: "Dance Your Ass Off" with DJ Hoff.

THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Adilson plus special guest DJs.

SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.

SCULLERS, Boston. Najee.

SISSY K'S, Boston. At 5 p.m., Matt Browne. At 9 p.m., Stu Sinclair & Kevin Kirrane. Upstairs: Hi-NRG and pop house, with DJ Tom McKenna.

SOLSTICE CAFE, Mission Hill, Boston. At 10 p.m., "Solstice Friday" Quality house, techno, breaks, & electro with DJs Jamie B, Duggan, Mark V, and Kalide UK.

SPONTANEOUS CELEBRATIONS, Jamaica Plain. "Next Level" with DJ Nomadik, Kwesi Johnson, Kiki Breevlife, Ladies of Boston Reggae.

STEWART'S, Everett. At 9 p.m., "On Tap" UK Hardhouse, progressive trance, techno with Jbeta and DJ Fishstix.

SUGAR SHACK, Boston. "Boston's A-List" Hip hop, old school, and top 40 with DJ B-Spin.

SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.

OPAL LOUNGE, Boston. "Future/Retro" with a listening party for Solvent, plus Nazrabazra & Zed, Mike Walsh.

TOAD, Cambridge. Cranktones.

TOAST, Somerville. "Dyke Night Goes Retro."

TOP OF THE HUB, Boston. Chris Taylor Group.

TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.

T.T. THE BEAR'S PLACE, Cambridge. Mono, Eluvium, Caspian, Seneca.

21st AMENDMENT, Boston. DJ Sean Daly.

VEEZ TAP & GRILLE, Malden. At 10 p.m., Backseat Lover.

VENU, Boston. "Roomba," Latin sounds with DJ Roger M, and house with DJ Arsit.

VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.

WALLY'S CAFE, Boston. At 9:30 p.m., Jason Palmer/Warren Wolf Jazz Collective.

WESTERN FRONT, Cambridge. Tragedy Khadafi.

WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.

ZEITGEIST GALLERY, Cambridge. At 7 p.m., Gutbucket. At 9:30 p.m., Anna Borges Group.

■ SATURDAY 9

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Suspect Device, Blue Bloods, Dead Pets, Roachenders.

AN TUA NUA, Boston. "Sizzlin Saturday" hip-hop with DJ G Squared.

ARIA, Boston. "Ecco," international and vocal house, with DJ Roger M. In the

club DIRECTORY

JESSE SYKES AND THE SWEET HEREAFTER
play the Middle East on Wednesday.

■ **ABBEY LOUNGE** (617-441-9631), 3 Beacon St., Somerville.
ALL ASIA CAFE (617-497-1544), 334 Mass. Ave., Cambridge.
AN TAIN (617-426-1870), 31 India St., Boston.
AN TUA NUA (617-262-2121), 835 Beacon St., Boston.
AQUA (617-720-4900), 120 Water St., Boston.
ARIA (617-338-7080), 246 Tremont St., Boston.
ATLAS DANCE (617-437-0300), 3 Lansdowne St., Boston.
THE ATTIC (617-964-6684), 107 Union St., Newton Centre.
AURORA (617-350-6001), 300 Congress St., Boston.
AVALON (617-262-2424), 15 Lansdowne St., Boston.
AVENUE C LOUNGE (781-322-0763), 166 Eastern Ave., Malden.
AVENUE ONE LOUNGE (617-912-1234), Hyatt Regency, 1 Avenue de Lafayette, Boston.
THE AVENUE (617-782-9508), 1249 Comm Ave, Allston.
AXIS (617-262-2437), 13 Lansdowne St., Boston.

■ **THE BEACHCOMBER** (617-479-8989), 797 Wollaston Beach Blvd., Quincy.
BEANTOWN COMEDY VAULT (781-729-2565), at Remington's, 124 Boylston St., Boston.
BELL IN HAND TAVERN (617-227-2098), 45-55 Union St., Boston.
THE BIG EASY (617-351-7000), One Boylston Pl., Boston.
BILL'S BAR (617-421-9678), 5.5 Lansdowne St., Boston.
BLARNEY STONE PUB (617-436-8223), 1505 Dorchester Ave., Dorchester.
BLUE CAT CAFE (617-247-9922), 94 Mass Ave, Boston.
BLUESTONE BISTRO (617-254-8309), 1799 Comm. Ave., Brighton.
BOB THE CHEF'S (617-536-6204), 604 Columbus Ave., Boston.
BOSTON ROCKS (617-726-1110), Faneuil Hall Marketplace, Boston.
BOSTON BILLIARD CLUB (617-536-POOL), 126 Brookline Ave., Boston.
BRAVO@THE MFA (617-369-3474), 465 Huntington Ave., Boston.
BREEZEWAY BAR & GRILLE (617-541-5400), 153 Blue Hill Ave., Roxbury.
BRENDAN BEHAN PUB (617-522-5386), 378 Centre St., Jamaica Plain.
BROTHER JIMMY'S BBQ (617-458-1048), 96 Winthrop St., Harvard Sq., Cambridge.
BUCK MULLIGAN'S (617-325-9800), Center St., West Roxbury.
BULL RUN (978-425-4311), Rte. 2A., Shirley.
THE BURREN (617-776-6896), 247 Elm St., Davis Sq., Somerville.
BUZZ BOSTON/EUROPA (617-482-3939), 51 Stuart St., Boston.

■ **CANTAB LOUNGE** (617-354-2685), 738 Mass. Ave., Central Sq., Cambridge.
CAPRICE (617-292-0080), 275 Tremont St., Boston.
CENTER FOR THE ARTS IN NATICK (508-647-0097), 14 Summer St., Natick.
CLARK'S IN FANEUIL HALL (617-227-7800), 21 Merchant's Row, Boston.
CLUB CAFE (617-536-0966), 209 Columbus Ave., Boston.
CLUB 58 (617-471-7788), 58 Ross Way, Quincy.
CLUB HOLLYWOOD (617-338-8283), 1-3 Harrison Ave., Boston.
CLUB PASSIM (617-492-7679), 47 Palmer St., Harvard Sq., Cambridge.
COMEDY CONNECTION (617-248-9700), Upstairs at Faneuil Hall, Boston.
COMEDY STUDIO (617-864-5311), 1236 Mass. Ave., Cambridge.
COMMON GROUND (617-783-2071), 83-87 Harvard Ave., Allston.
COSTELLO'S (617-522-9263), 723 Centre St., Jamaica Plain.
COTTONWOOD CAFE (617-247-2225), 222 Berkeley St., Boston.

■ **DEVLIN'S LOUNGE AND BAR** (617-779-8822), 332 Washington St., Brighton.
DICK'S LAST RESORT (617-267-8080), 55 Huntington Ave., Boston.
DILLON'S (617-421-1818), 955 Boylston St., Boston.
DRUID PUB (617-497-0965), 1357 Cambridge St., Inman Sq., Cambridge.

■ **EKCO LOUNGE** (617-338-8283), 41 Essex St., Boston.
EMBASSY (617-536-2100), 30 Lansdowne St., Boston.
ENCORE (617-338-ROXY), 279 Tremont St., Boston.
ENORMOUS ROOM (617-491-5599), 567 Mass Ave, Cambridge.
THE E ROOM AT THE GOLDEN TEMPLE (617-277-9722), 1651 Beacon St., Brookline.
THE EXCHANGE (617-726-7600), 148 State St., Boston.

■ **FELT** (617-338-6999), 533 Washington St., Boston.
THE FIREPLACE (617-975-1900), 1634 Beacon St., Brookline.

■ **THE GOOD LIFE DOWNTOWN** (617-451-2622), 28 Kingston St., Boston.
GRAFTON STREET PUB & GRILL (617-497-0400), 1230 Mass. Ave., Cambridge.
GRAND CANAL (617-523-1112), 57 Canal St., Boston.
GREAT SCOTT (617-734-4502), 1222 Comm Ave, Allston.
GREEN BRIAR (617-789-4100), 304 Washington St., Brighton.
GREEN DRAGON (617-367-0055), 11 Marshall St., Boston.
GREEN STREET GRILL (617-876-1655), 280 Green St., Cambridge.
G-SPOT (617-423-6767), Downtown Crossing, Boston.

■ **HANNAH'S** (617-629-5302), 499 Broadway, Somerville.
HARPERS FERRY (617-254-9743), 158 Brighton Ave., Allston.
HENNESSY'S, (617-742-2121), 25 Union St., Boston.
HONG KONG (617-864-5311), 1236 Mass. Ave., Cambridge.

■ **ID** (617-262-2437), 11 Lansdowne St., Boston.
IMPROV ASYLUM (617-263-6887), 216 Hanover St., Boston.
IMPROVBOSTON THEATRE (617-576-1253), 1253 Cambridge St., Cambridge.
THE INDEPENDENT (617-440-6022), 75 Union Sq., Somerville.
THE INTERNATIONAL (617-296-6270), 184 High St., Boston.

■ **JACOB WIRTH RESTAURANT** (617-338-8586), 33 Stuart St., Boston.
JASMINE & KENDALL LOUNGE (617-577-8668), 1 Kendall Sq. Cambridge.
JIMMY TINGLE'S OFF BROADWAY (617-308-6421), 255 Elm St., Somerville.
JOHNNY D'S (617-776-2004), 17 Holland St., Davis Sq., Somerville.
JOSE McINTYRE'S (617-451-9460), 160 Milk St., Boston.
JUKEBOX (617-338-ROXY), 275 Tremont St., Boston.

■ **THE KELLS** (617-782-9082), 161 Brighton Ave., Allston.
KINGS (617-266-2695), 10 Scotia St., Boston.
KIRKLAND CAFE (617-491-9640), 425 Washington St., Somerville.

■ **LES ZYGOMATES** (617-542-5108), 129 South St., Boston.
LIZARD LOUNGE (617-547-0759), 1667 Mass. Ave., below Cambridge Common Restaurant, Cambridge.
LUCY'S (617-232-5829), 242 Harvard St., Brookline.
LUPO'S AT THE STRAND (401-272-5876), 79 Washington St., Providence, RI.

■ **MACHINE** (617-536-1950), 1256 Boylston St., Boston.
MAN RAY (617-864-0400), 21 Brookline St., Cambridge.
MANTRA (617-542-8111), 52 Temple St., Boston.
MARQUEE (617-523-1112), 57 Canal St., Boston.
MATT MURPHY'S (617-232-0188), 14 Harvard St., Brookline.
McGANN'S (617-227-4059), 197 Portland St., Boston.
METROPOLIS (401-454-5483), 172 Pine St., Providence, RI.
MIDDLE EAST (617-497-0576), 472 Mass Ave, Central Sq., Cambridge.
MIDDLESEX LOUNGE (617-868-MSEX), 315 Mass. Ave. Cambridge.
MIDWAY CAFE (617-524-9038), 3496 Washington St., Jamaica Plain.
MILKY WAY (617-524-3740), at Bella Luna, 405 Centre St., Jamaica Plain.
MR. DOOLEY'S TAVERN (617-338-5656), 77 Broad St., Boston.
THE MODERN (617-536-2100), 36 Lansdowne St., Boston.

■ **NEWS** (617-426-6397), 150 Kneeland St., Boston.
NICK'S COMEDY STOP (617-482-0930), 100 Warrenton St., Boston.
NICK'S MAUI (508-482-0930), Rte. 28 North, Brockton.

■ **O'BRIEN'S** (617-782-6245), 3 Harvard Ave., Allston.
OCEANA RESTAURANT (617-227-0800), Marriott Long Wharf, 296 State St., Boston.
O'CONNOR'S (617-482-2255), 27 Columbus Ave., Boston.
O'LEARY'S (617-734-0049), 1010 Beacon St., Brookline.
OPAL LOUNGE (617-423-6767), 48 Winter St., Boston.
ORLEANS (617-591-2100), 65 Holland St., Somerville.

■ **PADDY O'S** (617-367-2114), 33 Union St., Boston.
THE PALLADIUM (508-797-9696), 261 Main St., Worcester.
PARADISE LOUNGE (617-562-8814), 969 Comm Ave, Boston.
PARADISE ROCK CLUB (617-562-8800), 969 Comm Ave, Boston.
PA'S LOUNGE (617-776-1557), 345 Somerville Ave., Somerville.
PHOENIX LANDING (617-576-6260), 512 Mass. Ave., Cambridge.
THE PLACE (617-523-2081), 2 Broad St., Boston.
THE PLAYGROUND (617-441-0666), 403 Mass Ave., Cambridge.
PLOUGH & STARS (617-441-3455), 912 Mass Ave, Cambridge.
THE POINT (617-523-7020), 147 Hanover St., Boston.
PORTER'S BAR & GRILL (617-742-7678), 173 Portland St., Boston.
PURPLE SHAMROCK (617-227-2060), 1 Union St., Boston.

■ **Q** (617-742-2121), 25 Union St., Boston.

■ **THE RACK** (617-725-1051), 24 Clinton St., Faneuil Hall, Boston.
RAMROD (617-266-2986), 1254 Boylston St., Boston.
REDLINE (617-491-9851), 59 J.F.K. St., Cambridge.
REGATTABAR (617-661-5000), Charles Hotel, Harvard Sq., Cambridge.
REMINGTON'S (617-574-9676), 124 Boylston St., Boston.
RIVER GODS (617-576-1881), 125 River St., Cambridge.
ROGGIE'S (617-566-1880), 356 Chestnut Hill Ave., Brighton.
THE ROXY (617-338-ROXY), 279 Tremont St., Boston.
RYLES (617-876-9330), 212 Hampshire St., Cambridge.

■ **SAMBA BAR & GRILL** (617-718-9177), 608 Somerville Ave., Somerville.
SCRUFFY MURPHY'S (617-282-6606), 1333 Dorchester Ave., Dorchester.
SCULLERS (617-562-4111), 400 Soldiers Field Rd., Boston.
SERAFINA (978-371-9050), 195 Sudbury Rd., Concord.
SISSY K'S (617-248-6511), 6 Commercial St., Boston.
SKY BAR (617-623-5223), 518 Somerville Ave., Somerville.
SOLSTICE CAFE (617-566-5958), 1625 Tremont St., Mission Hill, Boston.
SPONTANEOUS CELEBRATIONS (617-524-6373), 45 Danforth St., Jamaica Plain.
STEWART'S (617-381-0563), 166 Elm St., Everett.
SUGAR SHACK (617-351-2510), 1 Boylston Pl., Boston.
SWEETWATER CAFE (617-351-2515), 3 Boylston Pl., Boston.

■ **TERRACE BAR AT THE COPLEY MARRIOTT HOTEL** (617-236-5800), 110 Huntington Ave., Boston.
THIRSTY SCHOLAR PUB (617-497-2294), 70 Beacon St., Somerville.
33 RESTAURANT & LOUNGE (617-572-3311), 33 Stanhope St., Boston.
THE TIMES (617-357-TIME), 112 Broad St., Boston.
TIR NA NOG (617-628-4300), 366A Somerville Ave., Union Sq., Somerville.
TOAD (617-497-4950), 1912 Mass Ave, Porter Sq., Cambridge.
TOAST (617-623-9211), 70 Union Sq. Somerville.
TOMMY DOYLE'S (617-225-0888), 1 Kendall Sq., Cambridge.
TOP OF THE HUB (617-536-1775), 52nd Floor, Prudential Tower, Boston.
TRATTORIA IL PANINO (617-338-1000), 295 Franklin St., Boston.
T.T. THE BEAR'S PLACE (617-492-BEAR), 10 Brookline St., Central Sq., Cambridge.
21st AMENDMENT (617-227-7100), Bowdoin St., Beacon Hill, Boston.

■ **VAPOR** (617-695-9500), 100 Warrenton St., Boston.
VEEZ TAP & GRILLE (781-338-9494), 290 Main St., Malden.
VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.

■ **WALLY'S CAFE** (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WHO'S ON FIRST (617-247-3353), 19 Yawkey Way, Fenway Park, Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.

■ **ZEITGEIST GALLERY** (617-876-6060), 1353 Cambridge St., Cambridge.
ZUZU (617-864-3278), 474 Mass. Ave., Cambridge.

Angel Room, "International Saturdays."
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Tease" sexy house with DJ Rick Naples.
AVENUE C LOUNGE, Malden. Mojo Slim.
AVENUE ONE LOUNGE, Boston. At 7:30 p.m., Leah Souza Trio.
THE AVENUE, Allston. At 5 p.m., "Acoustical Pop" with Ali. At 9 p.m., House with DJ Munroe.
AXIS, Boston. At 6 p.m., Darkbuster, Ducky Boys, Skels, Far from Finished. At 10 p.m., "Seductive Saturday" Hip-hop and Reggae with DJ Glen.
THE BEACHCOMBER, Quincy. Fools.
BLARNEY STONE PUB, Dorchester. Commercial dance and R&B.
BLUE CAT CAFE, Boston. DJ Casey.
BOSTON ROCKS, Boston. Interactive video Top 40 Dance & hip-hop party with VJ Johnnie Walker.
BROTHER JIMMY'S BBQ, Cambridge. "Booyaka$hot" Golden Age, old school classics, and mashed up hip-hop with Ignition79.
BUCK MULLIGAN'S, West Roxbury. R&B, rock, and dance with DJ Keith.
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CANTAB LOUNGE, Cambridge. Upstairs: Little Joe Cook & the Thrillers. Downstairs: DJ Turn-ta-Bill.
CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., Alamo City Jazz Band.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB HOLLYWOOD, Boston. At 8:30 p.m., "Glitter Switch Drag Karaoke."
CLUB PASSIM, Cambridge. At 8 p.m., Susan Werner.
COMMON GROUND, Allston. DJ Spindler.
DEVLIN'S LOUNGE AND BAR, Brighton. "Mixes & Remixes" with DJs Daniel Spurling & Chris Deorio.
DICK'S LAST RESORT, Boston. Soul City.
EMBASSY, Boston. At 10 p.m., "Essence" with DJs Reevz & Lograsso.
ENCORE, Boston. DesPres & DeGraff.
ENORMOUS ROOM, Cambridge. "Breaks & Such" with Mark Estrada.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. Disco, motown, and classics from the '80s & '90s with DJ John Reed.
FELT, Boston. "Top 40 and Club Classics."
THE GOOD LIFE DOWNTOWN, Boston. Jim Porcella Trio.
GRAND CANAL, Boston. 2U.
GREEN DRAGON, Boston. Fenian Sons.
GREEN STREET GRILL, Cambridge. "Live Salsa Party" with Kilombo Mambo.
G-SPOT, Boston. "Deep, sexy house" with DJs Mike Traylor & Paul Incus.
HARPERS FERRY, Allston. New Monsoon, Freight Train.
HENNESSY'S, Boston. At 4 p.m., "Irish Sesiun." At 9 p.m., Syndicate.
HONG KONG, Cambridge. Top 40 Hip-Hop, Rock & Club Classics with DJ Chris G.
JOHNNY D'S, Somerville. Milo Z.
JUKEBOX, Boston. Top 40 and retro dance night.
THE KELLS, Allston. Hip-hop, house, techno, top 40 with DJs Darren Drag & Kieran.
KINGS, Boston. Blacksnake.
KIRKLAND CAFE, Somerville. "Club Bohemia Variety Show" with Republic, Stevens & Mack, Rollo Tomasi Quartet, Gary Rand.
LES ZYGOMATES, Boston. Marianne Solivan.
LIZARD LOUNGE, Cambridge. At 8 p.m., Ziaf, Cirkestra, Mick Mondo, Count Zero.
LUPO'S AT THE STRAND, Providence, RI. At 7:30 p.m., Sonic Youth, Black Helicopter.
MAN RAY, Cambridge. "Liquid Disco Trash" with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MARQUEE, Boston. DJ Murray.
MIDDLE EAST, Cambridge. Upstairs: Hidden, Sand Machine, Marvels, Violet Nine. Downstairs: New Deal.

Continued on page 24

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➢LISTINGS

Continued from page 23

MIDDLESEX LOUNGE, Cambridge. "Stickman Productions: Eccentric, Eclectic."
MILKY WAY, Jamaica Plain. At 9 p.m., "Mango's Latin Dance Club" with DJ Antonio Ortiz.
MR. DOOLEY'S TAVERN, Boston. McTaggarts.
THE MODERN, Boston. "Material" Funk, hip-hop, R&B with Bruno Dreads.
O'BRIEN'S, Allston. Charms, Bona Roba, Aloud, Rebecca Nurse.
ORLEANS, Somerville. DJ Gabe.
PADDY O'S, Boston. Pig Pen.
PARADISE ROCK CLUB, Boston. At 9 p.m., Josh Rouse, Amy Correia.
PA'S LOUNGE, Somerville. Dirty Whites, Small Axe, Goldenrods.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
THE PLACE, Boston. VJ Laptop.
PLOUGH & STARS, Cambridge. At 5 p.m., Steve Marden. At 8:30 p.m., Stan Martin.
Q, Boston. At 9 p.m., DJ Profenna.
THE RACK, Boston. At 9 p.m., DJ Brian Roche.
REDLINE, Cambridge. At 10 p.m., DJ Cherry.
RIVER GODS, Cambridge. "Appliance of Science" with Unlockedgroove, Billy Keily, Erik Pearson.
ROGGIE'S, Brighton. House with DJ Marc Farrell.
THE ROXY, Boston. "Roxy Saturdays," dueling DJs with DJs Massi and Play.
SCRUFFY MURPHY'S, Dorchester. "Party Time" with DJ Jen.
SCULLERS, Boston. Najee.
SISSY K'S, Boston. At 4 p.m., Matt Browne. At 8 p.m., Kevin Kirrane. Upstairs: "Dance Party," old school and new dance, with DJ Tom McKenna.
SOLSTICE CAFE, Mission Hill, Boston. At 10 p.m., Frankpipe.
SUGAR SHACK, Boston. Hip hop, and top 40 with DJ B-Spin.
SWEETWATER CAFE, Boston. Old and new dance hits with DJs KC and Gallo.
OPAL LOUNGE, Boston. At 10 p.m., "CandyShop Lesbian Night."
THIRSTY SCHOLAR PUB, Somerville. DJ Sean.
TOAD, Cambridge. At 8 p.m., "Greg's Saturday Showcase." At 11 p.m., Caged Heat.
TOAST, Somerville. "Prescription Spinning House."
TOP OF THE HUB, Boston. Chris Taylor Group.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.
T.T. THE BEAR'S PLACE, Cambridge. John Davis, AM Stereo, Lincoln Conspiracy, Morning Theft.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "Crosswalk," with DJs David Skye, M.J.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R&B, house, and reggae, with DJ Ron Steel.
WALLY'S CAFE, Boston. At 9:30 p.m., Jason Palmer/Warren Wolf Jazz Collective.
WESTERN FRONT, Cambridge. Masspyke.
WEST STREET GRILLE, Boston. Top 40 funk and dance with DJs Gabe and Lazee Boy.
WHO'S ON FIRST, Boston. At 10 p.m., DJs Garfield, Disciple, and Nate.
ZEITGEIST GALLERY, Cambridge. At 1 p.m., "Classical Appetizer." At 4 p.m., Rick Drost, Parts & Labor. At 7 p.m., "Kabarett 16 Bit" with Ominous Collective, Robotzen.

■ SUNDAY 10

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Jeff Bellucci & Nick Chislom.
ARIA, Boston. "Living Room," lounge and vocal house.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 6:30 p.m., Mindless Self Indulgence, Killradio, Morningwood. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
THE AVENUE, Allston. "Lounge Night."
THE BEACHCOMBER, Quincy. At 2:30 p.m., Inchicore. At 5:30 p.m., Old Brigade Band. At 9 p.m., '80s Dance Party.
BLARNEY STONE PUB, Dorchester. "Laid Back Sunday."
BLUE CAT CAFE, Boston. DJ Armen.
BOB THE CHEF'S, Boston. At 10 a.m., "Sunday Jazz Brunch" with Paulo Daney Jazz Quartet.
BRAVO@THE MFA Boston. "Jazz Brunch" with Ronnie Ron Duo.
BREEZEWAY BAR & GRILLE, Roxbury. At 11 a.m., Rollins Ross.
THE BURREN, Somerville. Front Room: At 2 p.m., "Traditional Irish Music." Back Room: At 8 p.m., "Singer-Songwriter Series" with Terry Kitchen.
CANTAB LOUNGE, Cambridge. "Candy's Blues Jam."
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLUB PASSIM, Cambridge. At 7 p.m., Steve Tibbetts, Choying Drolma.
COMEDY CONNECTION, Boston. At 8 p.m., Lenny Clarke, Jim Lauletta, Steve Sweeney, Don Gavin, Frank Santorelli, Dick Doherty, Joe Yannetty, Harrison Stebbins.
COSTELLO'S Jamaica Plain. At 9 p.m., James Merenda's Masked Marvels,
COTTONWOOD CAFE, Boston. D Street Band.
DEVLIN'S LOUNGE AND BAR, Brighton. "Industry Night" with DJ Paul Dailey.
DICK'S LAST RESORT, Boston. Brian Locher.
ENCORE, Boston. Dorothy Miller & Michael Larson.
PHOENIX LANDING, Cambridge. At 10 p.m., "Bump," house music with DJs Mike Walsh, Sergio Santos.
PLOUGH & STARS, Cambridge. At 5 p.m., Kind of Bluegrass.
PURPLE SHAMROCK, Boston. James McKenna Duo.
Q, Boston. "Noches Loco Latin Night."
THE RACK, Boston. At 6:30 p.m., "Battle of the Bands." At 9 p.m., DJ Mike Janedy.
RIVER GODS, Cambridge. "Action Sunday" punk, garage rock with Dinos & Amy, JJ Rassler.
SISSY K'S, Boston. Greg Luttrell.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 7 p.m., Bill McQuaid. At 10 p.m., "Session Americana" with Ry Cavanaugh, Sean Staples, Dinty Child, Jimmy Fitting, Kimon Kirk, Billy Beard.
TOAST, Somerville. "Brazilian Night."
TOP OF THE HUB, Boston. At noon, Lee Childs Group. At 8 p.m., Marty Ballou Trio.
DICK'S LAST RESORT, Boston. John Erikson.
ENCORE, Boston. Clara Lofaro Quartet.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
GREAT SCOTT, Allston. Angels of Light, Akron/Family.
GREEN BRIAR, Brighton. "Irish Seisiun."
GREEN STREET GRILL, Cambridge. "Havana Club Salsa Dance."
HARPERS FERRY, Allston. Geoffro.
HENNESSY'S, Boston. Joe Carson.
THE INDEPENDENT, Somerville. At 7 and 10 p.m., "Texas Hold 'Em Poker Tournament."
LES ZYGOMATES, Boston. Yoko Miwa.
LIZARD LOUNGE, Cambridge. At 10 p.m., Starhick.
MIDDLE EAST, Cambridge. Upstairs: "Shuddemup Collaborative Art Smack" with Virtuoso, Dr. Frog, Ten Minute Turn. Downstairs: Project/Object with Ike Willis & Napoleon Murphy Brock.

JOHN DAVIS *plays T.T. the Bear's Place on Saturday.*

THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance and Eurohouse with DJ Roland.
GRAFTON STREET PUB & GRILL, Cambridge. At 9 p.m., Beantown Project.
GREEN DRAGON, Boston. Swinging Johnsons.
GREEN STREET GRILL, Cambridge. At 10:30 p.m., "Afro-pop Reggae High Life" with Joh Camara & Jama-Jigi.
HARPERS FERRY, Allston. Boston Jolly Pirates, Axis of Evil, Once-ler Redemption, Alto-Sound Fiasco.
HENNESSY'S, Boston. Tom Groleau.
JACQUES, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 9 a.m., "Jazz Brunch." At 4:30 p.m., "Open Blues Jam." At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
THE KELLS, Allston. "The Spot" with DJ Grasshopper.
KENNEDY'S, Boston. At noon, Julia Lloyd.
LUPO'S AT THE STRAND, Providence, RI. At 7:30 p.m., Starting Line, Mae, Armor for Sleep, Suicide Pact.
METROPOLIS, Providence, RI. "Industry," uplifting house and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Senator Whatley, Books on Tape, Patchbay, Miss Fairchild.
MIDDLESEX LOUNGE, Cambridge. Tyler Wood Duo.
MILKY WAY, Jamaica Plain. At 9 p.m., "Creative Nation Music Showcase" with Eric Hoßbauer, Chris Allen's Central Artery Project, Chuck Gabriel Septet.
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
O'BRIEN'S, Allston. Hotblack, Red Army, Black Chrome, Suzuki Smith.
O'LEARY'S, Brookline. At 7:30 p.m., "Irish Music Session."
ORLEANS, Somerville. At 7 p.m., "Jazz Session."
PADDY O'S, Boston. Prodigals.
THE PALLADIUM, Worcester. Mudvayne, Life of Agony, American Headcharge, Blood Simple.
PARADISE LOUNGE, Boston. "STATiC: Local Rock Showcase" with Stolen Bike Crusade.
PARADISE ROCK CLUB, Boston. At 8 p.m., Kills, Scout Niblett, Archie Bronson Outfit.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giulano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. Dial M for Murder, Ososki, Cullen, Research Has Shown.
VAPOR, Boston. "T-Dance," old school house with DJ Danae.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
WALLY'S CAFE, Boston. At 4 p.m., "Jazz Jam Session" with Jason Palmer Trio. At 9 p.m., Wally's Stepchildren.
WONDER BAR, Allston. At 9 p.m., Johnny Horner & Joe McMahon Ensemble.
ZEITGEIST GALLERY, Cambridge. At 6 p.m., "Singer-Songwriter Series" with Audrey Ryan, Adam White, Camille Jentgen, Susan Deleo, Dana Westover, Andreea Pauta. At 9:30 p.m., Luminescent Orchestrii, Wiyos.

■ MONDAY 11

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. James Christensen.
AN TUA NUA, Boston. "Ceremony," goth & industrial.
AXIS, Boston. At 10 p.m., "Static," Gay night drag show with DJ Adilson.
BELL IN HAND TAVERN, Boston. "Tommy's Jam Session."
BLUE CAT CAFE, Boston. DJ Armen.
BOSTON ROCKS, Boston. "Martini Mondays."
BOSTON BILLIARD CLUB, Boston. At 9 a.m., Dropkick Murphys, Joshua Tree.
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
BROTHER JIMMY'S BBQ, Cambridge. At 9 p.m., "Blues Jam." Toussaint & the Liberation Band.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music."
CANTAB LOUNGE, Cambridge. At 8 p.m., "Geoff Bartley's Open Mic." At 9:30 p.m., Hunter Moore.
CENTER FOR THE ARTS IN NATICK, Natick. At 8 p.m., "Folk Open Mic" with Mark Stepakoff.
CLUB PASSIM, Cambridge. At 8 p.m., "Dave Palmater Presents Folktracks Live!"
MIDDLESEX LOUNGE, Cambridge. Morgan Harris.
MILKY WAY, Jamaica Plain. At 9 p.m., "Acoustic Universe."
O'BRIEN'S, Allston. Guardrail Savoir, Of One Mind, Nerve.
O'CONNOR'S, Boston. Gannon Brothers.
PARADISE LOUNGE, Boston. "Open Mic."
PARADISE ROCK CLUB, Boston. At 8 p.m., Joseph Arthur, Tara Angell.
PHOENIX LANDING, Cambridge. "Makka Mondays," Hip-Hop and Reggae with DJs Voyager :01, Uppercut.
PLOUGH & STARS, Cambridge. At 8:30 p.m., Dig in the Dirt Band.
PURPLE SHAMROCK, Boston. Scott Damgaard.
RIVER GODS, Cambridge. "Weekly Wax."
SISSY K'S, Boston. Justin Beech.
TOAD, Cambridge. At 7 p.m., Shwang. At 10 p.m., Tim Gearan Band.
TOAST, Somerville. "Industry Night."
TOP OF THE HUB, Boston. Marty Ballou Trio.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Jesse Selegnut & Noir. At 10 p.m., "The Fringe."
ZUZU, Cambridge. Cello Chix.

■ TUESDAY 12

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Pub Stage: "Rock & Roll Social." Main Stage: Eileen Rose & Seth Goodman.
AN TUA NUA, Boston. At 10 p.m., "Lushlife" '80s night.
ARIA, Boston. "One Nation Tuesdays," hip-hop, R&B, and reggae, with DJ Chubby Chub.
AXIS, Boston. At 8 p.m., And You Will Know Us by the Trail of the Dead, Sword, Black.
BILL'S BAR, Boston. Lotus.
BLUE CAT CAFE, Boston. DJ "Easy on the Eyes" Carrie.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 7 p.m., "Open Mic" with Hugh McGowan.

➢LISTINGS

CANTAB LOUNGE, Cambridge. Upstairs: At 8 p.m., "Bluegrass Picking Party." At 10 p.m., David Long/Chris Sharp Band. Downstairs: At 9 p.m., "Bluegrass Picking Party."
CLUB PASSIM, Cambridge. At 8 p.m., Janis Ian.
DICK'S LAST RESORT, Boston. Nate Watkins.
EMBASSY, Boston. At 10 p.m., "Industry Night" Hip-hop and R&B with DJ Sunone.
ENCORE, Boston. Bobby Femino.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. Uncle Trouble.
GREEN DRAGON, Boston. Dave Leeb.
HARPERS FERRY, Allston. Jamie McLean.
HENNESSY'S, Boston. Scott Damgaard.
JOHNNY D'S, Somerville. Jez Lowe.
THE KELLS, Allston. "Totally '80s Tuesday."
LES ZYGOMATES, Boston. Scott Ryckman.
LIZARD LOUNGE, Cambridge. At 8 p.m., "Songwriters of New York City" with Rebecca Martin, Sam Bisbee, Amy Rigby, Tim Williams.
MATT MURPHY'S, Brookline. "Public House."
MIDDLE EAST, Cambridge. Upstairs: Scars Like Ours, Saving Alcatraz, National Fire Theory. Downstairs: M. Ward, Devotchka (Duo), Norfolk & Western.
MIDDLESEX LOUNGE, Cambridge. At 8:30 p.m., "Drinking Liberally: Democratic Drinking Club." At 10 p.m., "Sensitive Hand."
MILKY WAY, Jamaica Plain. "Classic Karoake."
MR. DOOLEY'S TAVERN, Boston. "Texas Hold'em Tuesday."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
O'BRIEN'S, Allston. Motorama, American Car, 20 Foot Halo.
PADDY O'S, Boston. Brian Perry.
PARADISE LOUNGE, Boston. Bloom.
PARADISE ROCK CLUB, Boston. At 8 p.m., M83, Ulrich Schnauss.
PHOENIX LANDING, Cambridge. "Tak:" funk, soul, electro & '80s mashups with DJ Scott Bliss.
PLOUGH & STARS, Cambridge. At 8:30 p.m., Steve Hurl.
PURPLE SHAMROCK, Boston. DJ Dana Z.
REDLINE, Cambridge. "Pressure Drop Presents Red Lounge" with Mr. Rourke.
REGATTABAR, Cambridge. Leo Blanco Ensemble.
RIVER GODS, Cambridge. "Boston Juke Box" with The Captain and Tracey Stark.
SCULLERS, Boston. Michael Ricca.
SISSY K'S, Boston. Stu Sinclair. Upstairs: "In the Biz Hospitality Night," top 40 and popular dance, with DJ Ramu.
SKY BAR, Somerville. Jen Shamro.
TOAD, Cambridge. At 8:30 p.m., Jabe, Dennis Brennan.
TOAST, Somerville. "Singularity: IDM, Glitch, Electronic."
TOP OF THE HUB, Boston. Chris Taylor Trio.
T.T. THE BEAR'S PLACE, Cambridge. Of Montreal, St. Thomas, Plumerai.
VAPOR, Boston. "Retro Night" with DJs Danae and Michael Sheehan.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
VERTIGO, Boston. "Defmatch" electro-backbeat with DJs.
WALLY'S CAFE, Boston. Wally's Stepchildren.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., "Michael Brown Poetry Theatre."

■ WEDNESDAY 13

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Jon Gorey Band, Blitzkrieg Bliss, Kite, Something Against You.
BLUE CAT CAFE, Boston. DJ Casey.
BRAVO@THE MFA Boston. Ron Poster.
BREEZEWAY BAR & GRILLE, Roxbury. ZMQ.
THE BURREN, Somerville. At 10 p.m., Full Moon Review.
CANTAB LOUNGE, Cambridge. "Joe Cook's Jam."
CAPRICE, Boston. At 9 p.m., Toussaint.
CLUB PASSIM, Cambridge. At 8 p.m., Janis Ian.
COMMON GROUND, Allston. "So You Want To Be an mp3J?: iPOD Playlist Night."
DICK'S LAST RESORT, Boston. Big Time.
DILLON'S, Boston. At 8 p.m., "Drinking Liberally: Democratic Drinking Club."
ENCORE, Boston. Stacy Baker & Brian Nash.
ENORMOUS ROOM, Cambridge. At 10 p.m., DJ Illux.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
THE FIREPLACE, Brookline. Gypsy Schaeffer.
THE GOOD LIFE DOWNTOWN, Boston. "Rat Pack Karaoke."
GREEN DRAGON, Boston. Scott Damgaard.
GREEN STREET GRILL, Cambridge. At 10:30 p.m., Coachmen.
HARPERS FERRY, Allston. Gaelic Storm, Gobshites.
HENNESSY'S, Boston. Mystics.
JOHNNY D'S, Somerville. Richard Buckner.
THE KELLS, Allston. "Get Over the Hump" hip-hop, house, and dance with DJ Doc.
LES ZYGOMATES, Boston. Ziaf.
LIZARD LOUNGE, Cambridge. At 9:30 p.m., Volcza.
LUCY'S Brookline. At 8 p.m., Brass Roots.
MAN RAY, Cambridge. "Crypt," goth synthpop and industrial with DJ Chris Ewen, and "System," electro industrial trance power-noise with DJ Hellraiser.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoska and Cliff.
MIDDLE EAST, Cambridge. Upstairs: Moller, Tracksuit, Nylon 66, Supervain, Back to Blonde. Downstairs: Brendan Benson, Stands, Jesse Sykes & the Sweet Hereafter.
MIDDLESEX LOUNGE, Cambridge. "Downtempo Hip-hop" with Christopher Parlato.
MILKY WAY, Jamaica Plain. "The Basement" punk, new wave, dark wave, and 70s New York Style with DJ Boo Boo.
NEWS, Boston. At 5:30 p.m., DJ Jay Prouty.
O'BRIEN'S, Allston. "Get Smart" Jamaican Ska, Rocksteady, Trojan Reggae, Motown.
ORLEANS, Somerville. "Slow Mo" with DJ Mona.
PADDY O'S, Boston. Chad La Marsh.
PARADISE LOUNGE, Boston. Martha Wainwright.
PARADISE ROCK CLUB, Boston. At 8 p.m., Ben Lee, Har Mar Superstar.
PA'S LOUNGE, Somerville. Shanghai Valentine, Tiger Bear Wolf, Pending Disappointment, Hangman's Alphabet.
PHOENIX LANDING, Cambridge. DJs Mark E Quark, Dry Hump.
THE PLACE, Boston. Diana Karthas.
THE PLAYGROUND, Cambridge. "Open Mic."
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PURPLE SHAMROCK, Boston. Peter Gross.
Q, Boston. "Violations."
THE RACK, Boston. At 9 p.m., DJ Ricky.
RAMROD, Boston. "Twitch: new wave, goth, industrial with DJ Mac.
REDLINE, Cambridge. At 9 p.m., DJ Turbs.
REMINGTON'S, Boston. At 8:30 p.m., Al Vega Trio, Johnny Souza.
RIVER GODS, Cambridge. "Primitive Sounds" with Jason Beek, PJ Eastman, Dan Fram.
THE ROXY, Boston. At 8 p.m., Fantômas, Locust.
RYLES, Cambridge. Grupo Shekere.
SCULLERS, Boston. "Cape Verdean Festival" with Gardenia Benros, Jose Djosinha Duarte.
SERAFINA, Concord. At 6:30 p.m., Paul Broadnax, Nathalie Marsh.
SUGAR SHACK, Boston. Hip-hop and top 40 with DJ Ren Justice.
THE TIMES, Boston. At 8:30 p.m., "Open Mic" with Sam Margolis, Jon Titone.
TOAD, Cambridge. At 7 p.m., Yoni Gordon. At 10 p.m., Dawn Landes.
TOAST, Somerville. "Gay Night."
TOMMY DOYLE'S, Cambridge. "Open Mic" with Will Daily.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. Pocketsauce, Sarah Pedinotti, Eureka Gold, Rice Cookers.
VAPOR, Boston. Latino night with DJ Adilson.
VERTIGO, Boston. "Anitya," psytrance with DJs Dino, Mathwin, and Dave Henshaw with special guests.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WESTERN FRONT, Cambridge. Jesse Ward & Willie Gruefe, Cats.
ZEITGEIST GALLERY, Cambridge. At 7 p.m., "Cosmos & Culture" with John Holland, Abraham Gomez-Delgado.
ZUZU, Cambridge. Mane.

■ THURSDAY 14

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Scott Tarulli, Starr Faithful.
AN TAIN, Boston. At 5 p.m., DJ Keith.
AN TUA NUA, Boston. At 9 p.m., "Thursday Night Live" with DJ G Squared.

Continued on page 26

ARIA, Boston. NYC hip-hop with guest DJs.
AVALON, Boston. At 7 p.m., Everclear. At 10 p.m., "Hot & Heavy Thursday" with DJ Caprice.
THE AVENUE, Allston. At 7 p.m., "Acoustic Pop" with Will Daly. At 9 p.m., "Dance Your Ass Off" DJ Hoff.
AXIS, Boston. At 7 p.m., Sparta, Siwa, Thieves of Always. At 10 p.m., DJ Nailz, Tasty & Taner K spinning vocal and progressive house.
THE BEACHCOMBER, Quincy. Inchicore.
BLARNEY STONE PUB, Dorchester. '80s and today with DJ Scorch.
BLUE CAT CAFE, Boston. DJ Casey.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOSTON ROCKS, Boston. At 5 p.m., "After Work Thursday."
BRAVO@THE MFA Boston. Ron Poster.
BREEZEWAY BAR & GRILLE, Roxbury. Serious Bizness.
BUCK MULLIGAN'S, West Roxbury. R&B and commercial dance with DJ George.
THE BURREN, Somerville. Front Room: At 10 p.m., "Traditional Irish Music." Back Room: At 10 p.m., Swinging Johnsons.
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE, Cambridge. At 9 p.m., Groove Authority.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB PASSIM, Cambridge. At 8 p.m., Chris Smither & Tim O'Brien.
COMMON GROUND, Allston. "Love Night," '80s, all vinyl with DJ Brian.
DEVLIN'S LOUNGE AND BAR, Brighton. "Chart & Dance" with DJ Doc.
DICK'S LAST RESORT, Boston. Jennerators.
EKCO LOUNGE, Boston. "Red Velvet," with DJs Geespin and Master Jay.
EMBASSY, Boston. "The Glamorous Life" gay hip-hop & electro party with DJS Susan Esthera & Shawn Ryle.
ENCORE, Boston. Michelle Currie.
ENORMOUS ROOM, Cambridge. Hip-hop with DJs Hua Hsu and Cchay.
THE E ROOM AT THE GOLDEN TEMPLE, Brookline. House and acid jazz with DJ Johan Van Cauwenberghe.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, Mr. Aru.
FELT, Boston. "Liquid" with DJs Chris DeSimone & Jynx.
GREEN BRIAR, Brighton. Jon Frederik Band.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. At 10:30 p.m., "Afro-pop Reggae High Life" with Joh Camara & Jama-Jigi.
HANNAH'S, Somerville. Reggae and house with guest DJs.
HARPERS FERRY, Allston. Glenn Tilbrook & the Fluffers, Redletter & Corin Ashley.
HENNESSY'S, Boston. Me & Julio.
HONG KONG, Cambridge. Mainstream, house & Reggae with DJ Bob.
JACOB WIRTH RESTAURANT, Boston. At 6 p.m., Clay Brown Trio.
JASMINE & KENDALL LOUNGE, Cambridge. At 9:30 p.m., Dan Tepfer Trio.
JOHNNY D'S, Somerville. On the Drop.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringall. Downstairs: Me & Julio.
THE KELLS, Allston. "Fun House" with DJs Edgar & Mike Gioscia.
KIRKLAND CAFE, Somerville. Phantom Buffalo, Shrinking Islands, Erick Harper & Henrik Lindquivist, David Harold.
LES ZYGOMATES, Boston. Theresa Inez.
LIZARD LOUNGE, Cambridge. At 8 p.m., DJ Axel Foley. At 9:30 p.m., Kabir, Savin Ill.
MACHINE, Boston. "Human Thursday" with DJs Sean Caron and Angles.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MANTRA Boston. At 10:30 p.m., "Mantra Thursday" DJs spin eclectic international, vocal house, & hip-hop.
MARQUEE, Boston. "Turn It Up Thursday."
MATT MURPHY'S, Brookline. "Round Midnight Jazz Session."
MIDDLE EAST, Cambridge. Upstairs: Clickers, Night Rally, Carlisle Sound, Reports. Downstairs: Gift of Gab, Lateef the Truth Seeker.
MIDDLESEX LOUNGE, Cambridge. "Forced Exposure."
MILKY WAY, Jamaica Plain. "Aquanet Dance Party" '80s, old school hip-hop, funk, and soul with DJs Casey, CTO, Frank White, Tommee, Knife, and Paul Foley.
MR. DOOLEY'S TAVERN, Boston. Derek Keane.
THE MODERN, Boston. At 10 p.m., "Soma," with DJ Omar.

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THE 27TH ANNUAL WBCN ROCK N ROLL RUMBLE
RUSKOVA • MASS MYSTERIA
MUCK AND THE MIRES • ABERDEEN CITY
SAT 04/09
THE 27TH ANNUAL WBCN ROCK N ROLL RUMBLE
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SUN 04/10
SENATOR WHATLEY
BOOKS ON TAPE • PATCHBAY
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"SHUDDEMUP COLLABORATIVE ART SMACK"
VIRTUOSO
DR. FROG • TEN MINUTE TURN
8PM DOORS
TUE 04/12
SCARS LIKE OURS
SAVING ALCATRAZ • NATIONAL FIRE THEORY
RESEARCH HAS SHOWN
WED 04/13
MOLLER
TRACKSUIT • NYLON 66
SUPERVAIN (CD RELEASE)
BACK TO BLONDE (NYC)
8PM DOORS
THU 04/14
CLICKERS
NIGHT RALLY • CARLISLE SOUND
REPORTS
FRI 04/15
RUSSIAN BOSTON NOVA CLUB PRESENTS
MARKSCHEIDER KUNST
(FROM RUSSIA)
SAT 04/16
FREEZEPOP
AD FRANK (CD RELEASE)
THE TEXAS GOVERNOR • PASSENGER
UPCOMING
04/17 ROTHCHILD, MR ECT, FOLKCORE
04/18 THE BELLTRAMERS, ADAM CHORY BAND
04/19 ASVA, CONIFER, HIRUJINEA
04/20 LOW RED LAND, HOOKER STREET BAND
04/21 ORDINARY K, 33 HZ
04/22 DAMIEN JURADO, TWO GALLANTS
04/23 1 PM - THE GOODWILL - AL:: AGES!
04/23 9PM - BABY STRANGE, THE HALOGENS
04/24 PARKER MILL, THE COUNT ME OUTS
04/25 TRAMPLINE (CD RELEASE)
04/26 THE FORTY FIVES
04/27 FLICKERSTICK, THE CHAINLETTER
04/28 7PM - JOE PERRINE, ANNE HEATON
04/29 THE BON SAVANTS
04/30 BIG BEAR (CD RELEASE), HELMS
05/01 PINOCCHIO SYNDROME
05/02 FULL TILT, NO ONE'S KIND
05/03 BLINK 9, BADFLIRT (FR MONTREAL)
05/04 SKOPE MAGAZINE PRESENTS
05/06 STEREO SOUL FUTURE (CD REL)
05/07 MASS HYSTERIA, GO JIMMY GO
DOWNSTAIRS
THU 04/07
ANTICON PRESENTS - THE WAR ON SELF TOUR
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PEDESTRIAN
DOSH
FRI & SAT 04/08-9
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WED 04/13
BRENDAN BENSON
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THE STANDS
JESSE SYKES & THE SWEET HEREAFTER
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SUNDAY - THE HEROUX BAND
MONDAY - CELLO CHIX
TUESDAY - CHRIS BARRIERE
WEDNESDAY - NOELLE FROM DAMONE, MANE
FRI & SAT 04/15-16
THE 27TH ANNUAL WBCN ROCK N ROLL RUMBLE - SEMIFINALS
SUN 04/17
ANIMAL COLLECTIVE
(FEAT AVEY TARE & PANDA BEAR)
ARIEL PINK • NIGHT WOUNDS
THU 04/21
MELT BANANA
FAT DAY • AN ALBATROSS
JUST ADDED
05/30 - DURESSE (EX WHEAT)
07/01 - HIRAX, DEFCON 4.
UPCOMING
04/22 ROCK N ROLL RUMBLE FINALS
04/23 MUDHONEY, THE KONKS
04/24 KARYSHMA
04/25 LOUIS XIV
04/26 DIZZEE RASCAL, DJ WONDER
04/28 THE WEDDING PRESENT
04/29 CLEM SNIDE, LANGHORNE SLIM
04/29 Q AND NOT U @ THE ICC
04/30 ADULT, GOLD CHAINS AND SUE QE
05/02 DEATH FROM ABOVE 1979
05/03 CARIBOU, JUNIOR BOYS
05/05 THE REVEREND HORTON HEAT
05/07 MIKE DOUGHTY
05/08 THE MOUNTAIN GOATS
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➢LISTINGS

Continued from page 25

O'BRIEN'S, Allston. Birdface, M.O. Joe.
ORLEANS, Somerville. DJ Ren Justice.
PADDY O'S, Boston. Felix Brown.
PARADISE LOUNGE, Boston. At 6 p.m., Nell Bryden. At 10 p.m., "Rub-a-Dubwise Reggae Night."
PARADISE ROCK CLUB, Boston. "Emergenza Festival Semi Final."
PA'S LOUNGE, Somerville. Saturday Saints, B.J. Snowden, Thungs, California Stadium.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, and Lenore.
PLOUGH & STARS, Cambridge. At 8:30 p.m., Cliff Murphy & the Massachusetts Transit Authority.
PORTER'S BAR & GRILL, Boston. "L.A.B. Thursday: Local Music."
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
Q, Boston. "Hawaiian Tropic Model Search."
THE RACK, Boston. DJs Massi & Mike Pardi.
REDLINE, Cambridge. At 10 p.m., "Reunion Thursday" with NPG All-Stars.
RIVER GODS, Cambridge. "Ointment" with DJ Alexandra.
ROGGIE'S, Brighton. Lounge: Tribal House and Break beat funk with DJ Jonathan Theory.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter" with special guest DJs.
SCULLERS, Boston. Charles Lloyd.
SISSY K'S, Boston. Justin Beech. Upstairs: popular dance, with DJ Deja.
SOLSTICE CAFE, Mission Hill, Boston. At 10 p.m., Andy Bianco Band.
SUGAR SHACK, Boston. "College Night" with DJ 8-Spin.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. At 7 p.m., Jessica Yoakum. At 10 p.m., Todd Thibaud.
TOAST, Somerville. "Premier Night for Women."
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. "Pino Bros. Ink" presents Morgan Knockers, Blood Stains, Capital Radio, Over the Edge.
21st AMENDMENT, Boston. DJ Sean Daly.
VAPOR, Boston. "MOCCA," hip hop and R&B with DJs KC and Ron Steel.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quinter.
WESTERN FRONT, Cambridge. "Rhythm Stage Hip-hop Open Mic."
WEST STREET GRILLE, Boston. "Late Night Lounge."
ZEITGEIST GALLERY, Cambridge. At 7 p.m., Jamie Treadwell. At 9:30 p.m., David Maxwell's Outtakes Unlimited.
ZUZU, Cambridge. Big Digits, Squids

comedy

■ THURSDAY 7
See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with Greg Howell.
CANTAB LOUNGE, Cambridge. At 8 p.m., "Tribe Improv."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist" with Frank Santos.
COMEDY STUDIO, Cambridge. "Dan Sally Show" with Eric Riley Moore, David Powell, MB Cowan, Nat Towsen, Al Smith, Eric Cheung.
IMPROV ASYLUM, Boston. At 8 p.m., "Pork Fried Clowns." At 9:45 p.m., "NXT: Up & Coming Talent."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "The God Show" with Reno.
NICK'S COMEDY STOP, Boston. At 8:30 p.m., Marc Scalia, John Turco.

■ FRIDAY 8
See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Boston Attitude" with John Turco.
COMEDY STUDIO, Cambridge. Tommy Morello, Phil Yebba, Cyndi Styles, Max Silvestri, E.J. Murphy, Jen Griffith, Max Goldberg, Walsh Bros.
IMPROV ASYLUM, Boston. At 8 and 10 p.m., "Pork Fried Clowns." At midnight, "The Night Shift."
IMPROVBOSTON THEATRE, Cambridge. At 8 and 10 p.m., "Backstory."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "The God Show" with Reno. At 10 p.m., "It's Not That Late Show" with Peter Dutton.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Marc Scalia, John Turco, Pete Costello.

■ SATURDAY 9
See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "BostonAttitude" with John Turco.
COMEDY STUDIO, Cambridge. Robby Roadsteamer, Paul Day, Jeff Clarke, E.J. Murphy, Max Silvestri, Tommy Morello, Charlie Hatton.
IMPROV ASYLUM, Boston. At 8 and 10 p.m., "Pork Fried Clowns." At midnight, "The Midnight Show."
IMPROVBOSTON THEATRE, Cambridge. At at 8 and 10 p.m. "Improv-Boston Mainstage."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "The God Show" with Reno.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Marc Scalia, John Turco, Pete Costello.
NICK'S MAUI, Brockton. At 9 p.m., Frank DelPizzo, Johnny K, Pricilla Seaton.
THE ORPHEUM, (617-931-2000), 1 Hamilton Pl., Boston. At 8 p.m., Lewis Black.
WANG THEATRE, (800-447-7400), 270 Tremont St., Boston. Tickets $35-$65. At 5 and 8 p.m., "Together Again" with Tim Conway & Harvey Korman."

■ SUNDAY 10
See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Open Mic Night" with EJ Murphy.
BROTHER JIMMY'S BBQ, Cambridge. At 9:30 p.m., "Hari-Kari Karaoke Jewkbox."
CHARLES PLAYHOUSE (617-426-6912), 74 Warrenton St., Boston. At 8 p.m., "Comedy Fiasco."
COMEDY STUDIO, Cambridge. "Erin Judge Presents" with Shane Webb, Rob O'Reilly, Steamy Bohemians, Tommy Morello, Charlie Hatton.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "Sergeant Culpepper Memorial Improvisational Jamboree."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 3 p.m., "75 Laughs: An Evening with Jonathan Katz." At 7 p.m., "Women in Comedy" with Emily Singer.

■ MONDAY 11
See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. At 8 p.m., "Amateur Showcase" with Kevin Knox.
JIMMY TINGLE'S OFF BROADWAY, Somerville. , At 9 p.m., "College Comedy Night" with Myq Kaplan.
KENNEDY'S, Boston. "Comedy Night."

■ TUESDAY 12
See Club Directory for phone numbers and addresses.

. . . AND YOU WILL KNOW US BY THE TRAIL OF DEAD *play Axis on Tuesday.*

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

■ WEDNESDAY 13
See Club Directory for phone numbers and addresses

COMEDY STUDIO, Cambridge. "Tony V Experiment" with Frank Rockett, Jon Rineman, Chrissy Kelleher, Renata Tutko, Alvin David, Morgan Gold, Steve Calechman, Shaun Bedgood.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "Hump Fringe Show."

■ THURSDAY 14
See Club Directory for phone numbers and addresses.

BEANTOWN COMEDY VAULT, Boston. "Comedy Showcase" with Greg Howell.
CANTAB LOUNGE, Cambridge. At 8 p.m., "Tribe Improv."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO, Cambridge. "Dan Sally Show" wth Joe Spinale, Cesar Cervantes, Robby Roadsteamer, Rachel Isenberg, Sean Caulfield, Orlando Baxter, Chibuzo.
IMPROV ASYLUM, Boston. At 8 p.m., "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m. "UnNatural Selection." At 10 p.m., "The Great and Secret Comedy Show."
JIMMY TINGLE'S OFF BROADWAY, Somerville. At 7:30 p.m., "The God Show" with Reno.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Teddy Bergeron, Artie Januario, Ben Boimie.
NICK'S COMEDY STOP, Boston. At 8:30 p.m., Teddy Bergeron, Artie Januario.

concerts

■ THURSDAY 7
STEVE GAUBATZ performs at 6 p.m. at the Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.
DAVID MAXWELL performs at 7:30 p.m. at the Charlestown Branch Library, 179 Main St., Charlestown. Free; (617) 242-1248.
MOS DEF performs at 9 p.m. at Brandeis University, 415 South St., Waltham. Tickets $12; (617) 931-2000.
THADDEUS HOGARTH BAND performs at 6 p.m. at the Bose Performance Center, 145 Pennsylvania Ave., Framingham. Free; (508) 766-4006.

■ FRIDAY 8
BATTLEFIELD BAND performs at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $22-$28; (617) 876-4275.
"DANCE FOR THE PEACE MOVEMENT" with the Foundation, the Peasants, Ujaama, Jackson Gillman, Brian O'Connell, and Curtis King is at 8 p.m. at the Good Time Emporium, 30 Assembly Square Dr., Somerville. Tickets $7; (617) 628-5559.
CINDY KALLET, ELLEN EPSTEIN, AND MICHAEL CICONE perform at 8 p.m. at the First Parish of Watertown, 35 Church St., Watertown. Tickets $14; (617) 924-3795.
LaTOYA LONDON, GEORGE HUFF, AND OTHER AMERICAN IDOL FINALISTS perform Fri. at 5 p.m. at the South Shore Plaza, Center Court, 250 Granite St., Braintree, and Sat. at 4 p.m. at the Northshore Mall, Rtes. 128 and 114, Peabody. Free; (617) 933-5021.
LOOSE CANON CHORALE presents "A Musical Smorgasbord" at 8 p.m. at the First Church JP Unitarian Universalist, 6 Eliot St., Jamaica Plain. Tickets $7-$20; (617) 524-1634.
NOISE IS MUSIC'S DREAM OF US perform at 8 p.m. at Artists-at-Large Gallery, 6 Webster St., Hyde Park. Tickets $8; (617) 276-3223.
PONCHO SANCHEZ LATIN JAZZ BAND performs at 8 p.m. at Northeastern University, Blackman Theatre, Ell Hall, 360 Huntington Ave., Boston. Tickets $25, $20 for students, seniors; (617) 373-2247.
YELLOWJACKETS SONGBOOK perform at 8:15 p.m. at the Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $20; (617) 931-2000.

■ SATURDAY 9
LEWIS BLACK AND JOHN BOWMAN performs at 8 p.m. at the Orpheum, 1 Hamilton Pl., Boston. Tickets $37.50-$45.50; (617) 931-2000.
DMA COMPOSITION RECITAL with works by Ramon Castillo is at 2:30 p.m. at Boston University CFA Concert Hall, 855 Comm. Ave., Boston. Free; (617) 642-9263.
KILLSWITCH ENGAGE, SKINDRED, AND NONPOINT perform at 7 p.m. at the Tsongas Arena, 300 Martin Luther King Jr. Dr., Lowell. Tickets $30.50; (617) 931-2000.
NATIONAL CHAMPIONSHIP OF HIGH SCHOOL A CAPPELLA is at 8 p.m. at the Chevalier Theatre, 30 Forest St., Medford; (866) 483-1615.
ELLIS PAUL AND AMELIA WHITE perform at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $21.50-$22.50; (617) 628-3390.
LIZ QUELER performs at 8 p.m. at Theodore Parker Unitarian Universalist Church, 1859 Centre St., West Roxbury. Tickets $10; (617) 325-4439.
LaTOYA LONDON, GEORGE HUFF, AND OTHER AMERICAN IDOL FINALISTS. See listing for Fri.

■ SUNDAY 10
PATRICE MONHAN & SHUFFLIN TIME perform at 3 p.m. at Theodore Parker Unitarian Church, 1849 Center St., West Roxbury. Tickets $12; (617) 267-2648.
SOUL SIRKUS performs at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $25-$30; (617) 931-2000.
"THANKING HANK: A SALUTE TO HANK JONES" with Hank Jones, Joe Lovano, and the Harvard Jazz Bands is at 7 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $15, $8 for students, seniors; (617) 496-2222.
VON TRAPP CHILDREN perform at 2 and 7 p.m. at the Regent Theatre, 7 Medford St., Arlington. Tickets $25, $15 for kids, seniors; (781) 646-4849.

■ MONDAY 11
"BACH TO BOP AND BACK" is at 8 p.m. at St. Clement's Shrine, 1105 Boylston St., Boston. Free; (617) 747-2247.

■ TUESDAY 12
TORI AMOS performs at 7:30 p.m. at the Orpheum, 1 Hamilton Pl., Boston. Tickets $34.50-$45; (617) 931-2000.
WIDESPREAD PANIC performs at 7:30 p.m. at Agganis Arena, 925 Comm. Ave., Boston. Tickets $35; (617) 931-2000.

■ WEDNESDAY 13
CHARLIE KOHLHASE'S EXPLORERS CLUB perform at 8 p.m. at Artists-at-Large Gallery, the First Congregational Church, 6 Webster St., Hyde Park. Tickets $5; (617) 276-3223.

■ THURSDAY 14
ALISON KRAUSS & UNION STATION WITH JERRY DOUGLAS perform at 7:30 p.m. at the Orpheum, 1 Hamilton Pl., Boston. Tickets $35-$47.50; (617) 931-2000.
MAGNOLIA ELECTRIC CO. performs at 8 p.m. at the Museum of Fine Arts, Remis Auditorium, 465 Huntington Ave., Boston. Tickets $15, $12 for students, seniors; (617) 369-3306.
JOE SORRENTINO performs at 11 a.m. at the New England Institute of Art, Student Lounge, 10 Brookline Pl., Brookline. Free; (617) 582-4401.
VICTOR WOOTEN performs at 8 p.m. at the Somerville Theatre, 55 Davis Sq., Somerville. Tickets $25-$30; (617) 931-2000.

2005

The 17th Annual Phoenix / 101.7 FNX

Best Music Poll

Here's your annual opportunity to vote for your favorite local and national music acts. Just fill out the 2005 BMP ballot below. You needn't vote in every category — but please, just one vote per category and one ballot per voter. You can also vote online at thephoenix.com and fnxradio.com.

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The Newbury Comics
WICKED GOOD BOSTON BAND AWARD!
Purchase the *Wicked Good Boston Bands CD* at any Newbury Comics to find out how to vote in this new category!

local

LOCAL ACT
- ☐ Charms
- ☐ Dresden Dolls
- ☐ Jake Brennan & the Confidence Men
- ☐ Killswitch Engage
- ☐ Mission of Burma
- ☐ Read Yellow

Write in _____

NEW ACT
- ☐ Lock & Key
- ☐ Mittens
- ☐ Night Rally
- ☐ Seemless
- ☐ Shanghai Valentine
- ☐ Turpentine Brothers

Write in _____

MALE VOCALIST
- ☐ Jake Brennan
- ☐ Stephen Brodsky
- ☐ Mike Gent (Figgs/Gentlemen)
- ☐ Mike McColgan (Street Dogs)
- ☐ Luke O'Neil (Good North)
- ☐ Aaron Perrino (Dear Leader)

Write in _____

FEMALE VOCALIST
- ☐ Cubby Berk (Lovers)
- ☐ Jen D'Angora (Downbeat 5/Dents)
- ☐ Tanya Donelly
- ☐ Mo Elliott (Victory at Sea)
- ☐ Amanda Palmer (Dresden Dolls)
- ☐ Thalia Zedek

Write in _____

METAL/ HARDCORE ACT
- ☐ Beyond the Embrace
- ☐ Converge
- ☐ Diecast
- ☐ Killswitch Engage
- ☐ Shadows Fall
- ☐ Unearth

Write in _____

RAP/ HIP-HOP ACT
- ☐ Edo G
- ☐ Insight
- ☐ Krumbsnatcha
- ☐ 7L & Esoteric
- ☐ Smoke Bulga
- ☐ Terminology

Write in _____

PUNK ACT
- ☐ Ducky Boys
- ☐ Explosion
- ☐ Spitzz
- ☐ Street Dogs
- ☐ Righteous Jams
- ☐ Wilhelm Scream

Write in _____

ROOTS ACT
- ☐ Konks
- ☐ Mr. Airplane Man
- ☐ Pressure Cooker
- ☐ Frank Smith
- ☐ Tarbox Ramblers
- ☐ Twinemen

Write in _____

BLUES/R&B ACT
- ☐ Ronnie Earl
- ☐ Mighty Sam McClain
- ☐ David Maxwell
- ☐ Frank Morey
- ☐ Eli "Paperboy" Reed
- ☐ Paul Rishell & Annie Raines

Write in _____

SINGER/ SONGWRITER
- ☐ Catie Curtis
- ☐ Juliana Hatfield
- ☐ Willy Mason
- ☐ Lori McKenna
- ☐ Joe Pernice
- ☐ Josh Ritter

Write in _____

JAZZ ACT
- ☐ Beat Circus
- ☐ Club d'Elf
- ☐ Donal Fox
- ☐ Fringe
- ☐ Fully Celebrated Orchestra
- ☐ James Merenda

Write in _____

WORLD
- ☐ Mili Bermejo
- ☐ Sergio Brandão
- ☐ Marta Gómez
- ☐ Teresa Inês
- ☐ Guy Mendilow
- ☐ Juanito Pascual

Write in _____

DJ/DANCE
- ☐ Boy in Static
- ☐ Certainly, Sir
- ☐ Clinton Sparks
- ☐ DJBC
- ☐ Fakts One
- ☐ 7L

Write in _____

LIVE ACT
- ☐ Big D and the Kids Table
- ☐ Bourbon Princess
- ☐ Darkbuster
- ☐ Dresden Dolls
- ☐ Konks
- ☐ Lot Six

Write in _____

ALBUM
- ☐ Dear Leader, *All I Ever Wanted Was Tonight*
- ☐ Dresden Dolls, *Dresden Dolls*
- ☐ Explosion, *Black Tape*
- ☐ Jake Brennan & the Confidence Men, *Love and Bombs*
- ☐ Killswitch Engage, *The End of Heartbreak*
- ☐ Mission of Burma, *OnOFFOn*

Write in _____

SONG
- ☐ Dear Leader, "Raging Red"
- ☐ Dresden Dolls, "Coin Operated Boy"
- ☐ Dropkick Murphys, "Tessie"
- ☐ Explosion, "Here I Am"
- ☐ Information, "I Lose Control"
- ☐ Read Yellow, "The Art"

Write in _____

national

NATIONAL ACT
- ☐ Green Day
- ☐ Interpol
- ☐ Gwen Stefani
- ☐ Taking Back Sunday
- ☐ U2
- ☐ Kanye West

Write in _____

BREAK-THROUGH ACT
- ☐ Bright Eyes
- ☐ Coheed and Cambria
- ☐ Franz Ferdinand
- ☐ Killers
- ☐ Scissor Sisters
- ☐ Snow Patrol

Write in _____

MALE VOCALIST
- ☐ Billie Joe Armstrong
- ☐ Bono
- ☐ Morrissey
- ☐ Elliott Smith
- ☐ Robert Smith
- ☐ Scott Weiland

Write in _____

FEMALE VOCALIST
- ☐ Björk
- ☐ Kathleen Hanna
- ☐ PJ Harvey
- ☐ Alicia Keys
- ☐ Avril Lavigne
- ☐ Gwen Stefani

Write in _____

HARD-ROCK ACT
- ☐ Atreyu
- ☐ Cradle of Filth
- ☐ Dillinger Escape Plan
- ☐ Mastodon
- ☐ Slipknot
- ☐ Velvet Revolver

Write in _____

RAP/ HIP-HOP ACT
- ☐ Eminem
- ☐ Lil Jon
- ☐ Ludacris
- ☐ Snoop Dogg
- ☐ The Streets
- ☐ Kanye West

Write in _____

R&B
- ☐ Alicia Keys
- ☐ Beyoncé Knowles
- ☐ John Legend
- ☐ Prince
- ☐ Jill Scott
- ☐ Usher

Write in _____

WORLD ACT
- ☐ Antibalas
- ☐ Lila Downs
- ☐ Bebel Gilberto
- ☐ Angélique Kidjo
- ☐ Ladysmith Black Mambazo
- ☐ Orchestra Baobab

Write in _____

ROOTS ACT
- ☐ Black Keys
- ☐ Drive-By Truckers
- ☐ Steve Earle
- ☐ Kathleen Edwards
- ☐ Merle Haggard
- ☐ Loretta Lynn

Write in _____

SINGER/ SONGWRITER
- ☐ Ani DiFranco
- ☐ Ray LaMontagne
- ☐ Stephin Merritt
- ☐ Conor Oberst
- ☐ Elliott Smith
- ☐ Tom Waits

Write in _____

JAZZ ACT
- ☐ Bad Plus
- ☐ Joe Lovano
- ☐ Medeski Martin & Wood
- ☐ Pat Metheny
- ☐ Jason Moran
- ☐ Madeleine Peyroux

Write in _____

DJ/DANCE
- ☐ Air
- ☐ Chemical Brothers
- ☐ Danger Mouse
- ☐ Felix da Housecat
- ☐ LCD Soundsystem
- ☐ RJD2

Write in _____

PUNK ACT
- ☐ Blink 182
- ☐ My Chemical Romance
- ☐ New Found Glory
- ☐ Sum 41
- ☐ Walkmen
- ☐ Yellow Card

Write in _____

INDIE ACT
- ☐ Anthony & the Jacksons
- ☐ Death Cab for Cutie
- ☐ Decemberists
- ☐ Faint
- ☐ Libertines
- ☐ Rilo Kiley

Write in _____

ALBUM
- ☐ Franz Ferdinand, *Franz Ferdinand*
- ☐ Green Day, *American Idiot*
- ☐ Killers, *Hot Fuss*
- ☐ Modest Mouse, *Good News for People Who Love Bad News*
- ☐ Taking Back Sunday, *Where You Want To Be*
- ☐ Kanye West, *The College Dropout*

Write in _____

SONG
- ☐ Franz Ferdinand, "Take Me Out"
- ☐ Green Day, "American Idiot"
- ☐ Killers, "Somebody Told Me"
- ☐ Modest Mouse, "Float On"
- ☐ Postal Service, "Such Great Heights"
- ☐ U2, "Vertigo"

Write in _____

In order for your vote to count, you've got to be for real. So verify your existence by giving us the following info, which will be used ONLY for spot-check ballot verification.

NAME _____

ADDRESS _____

CITY/STATE _____

E-MAIL or DAYTIME PHONE _____

VOTE ONLINE AT WWW.THEPHOENIX.COM AND FNXRADIO.COM

Mail ballots to: PHOENIX/FNX BEST MUSIC POLL 2005, 126 BROOKLINE AVE., BOSTON, MA 02215

Only original ballots will be accepted — no photocopies or faxes. Name, address, and phone or e-mail address must accompany each ballot. Send only one ballot per person and only one ballot per envelope.

BALLOTS MUST BE RECEIVED BY Wednesday, May 4, 2005.

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ARTS Phoenix &entertainment

reviews and articles

3 8 DAYS A WEEK
This week: Todd Solondz and his new *Palindromes* at the MFA and HFA, Çudamani at Sanders Theatre, a full plate on Opening Day that includes Dropkick Murphys and Norman Rockwell, and much more.

5 FILM
Gerald Peary goes looking for love, or at least sex, in the anthology *Eros*. Plus *Comme une image/ Look at Me*, *Dust to Glory*, *Nina's Tragedies*, and *Sahara*.

18 THEATER
Carolyn Clay reports on *Gagarin Way* at Súgán and *Constant Star* at Merrimack, Iris Fanger checks out *The Phantom of the Opera* at the Opera House, Liza Weisstuch aisle-hops to *Blinders* and *Den of Thieves*, and Sally Cragin looks ahead to *Tim Conway & Harvey Korman: Together Again*.

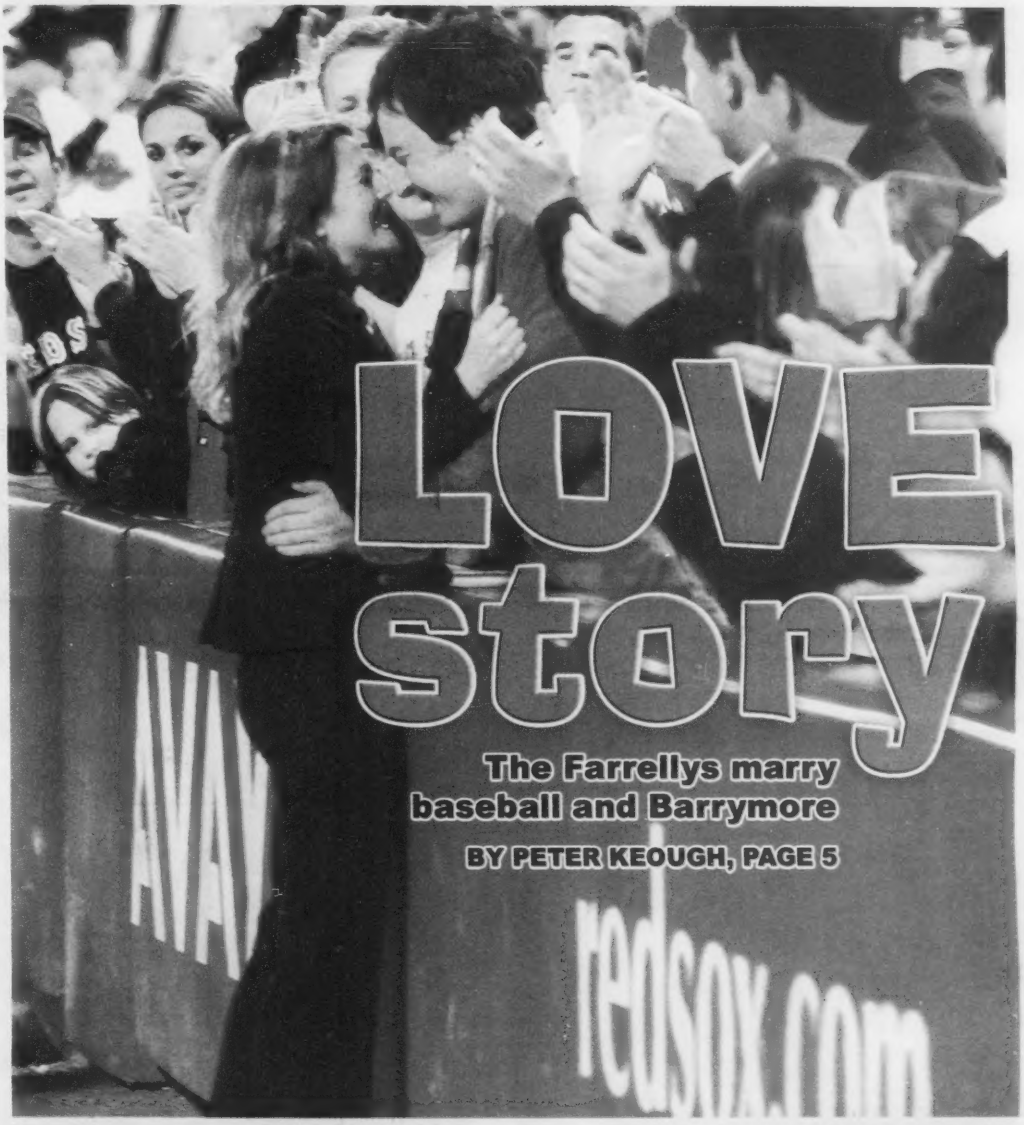
25 DANCE
Marcia B. Siegel assesses the Russian National Ballet Theatre of Moscow's *Swan Lake*.

26 ART
Randi Hopkins looks ahead to "Bruce Bemis: Reciprocal Illumination" at the Mills Gallery in the BCA, "The Dictionary Project" at Brickbottom Gallery, and "Calling All Isabellas Day" at the Isabella Stewart Gardner Museum.

30 OBITUARY
William Corbett reflects on the life and work of his friend Robert Creeley.

31 BOOKS
Nina MacLaughlin reviews Jeanette Winterson's *Lighthousing*.

33 CLASSICAL
Jeffrey Gantz on Lang Lang and the BSO's French program at Symphony Hall and Boston Lyric Opera's *Eugene Onegin* plus some further thoughts on *Swan Lake*; David Weininger on Emmanuel Music's performance of Schumann's *Genoveva* and Richard Buell on the Beaux Arts Trio's Beethoven.



LOVE story

The Farrellys marry baseball and Barrymore

BY PETER KEOUGH, PAGE 5

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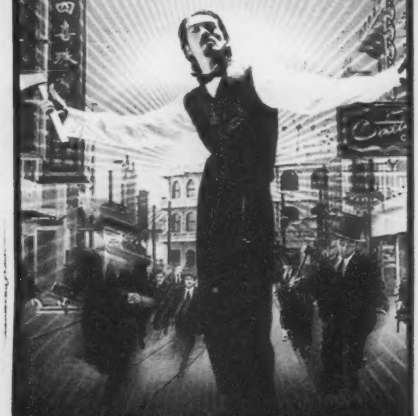

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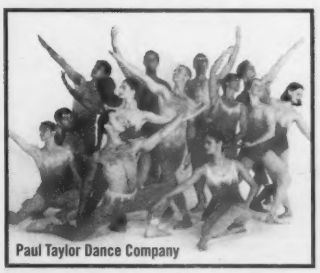
THURSDAY AND FRIDAY: Todd Solondz established himself as one of the most independent of the new independent filmmakers with his strange and perverse *Welcome to The Dollhouse* (1995) and *Happiness* (1998). He's in town for back-to-back appearances at the Museum of Fine Arts and the Harvard Film Archive, where he'll screen and discuss his latest mindbender, *Palindromes* (2004), in which the palindromically named 13-year-old Aviva (played by actors including a 12-year-old boy and a six-year-old girl) gets pregnant after an encounter with an unsavory uncle and travels the country in her quest to give birth. "Todd Solondz with *Palindromes*" is today at 2 p.m. at the MFA, 465 Huntington Avenue in Boston; "An Evening with Todd Solondz," which also includes a screening of *Welcome to the Dollhouse*, starts tomorrow at 7 p.m. at the HFA, in the Carpenter Center, 24 Quincy Street in Harvard Square. Call the MFA at (617) 369-3300, the HFA at (617) 495-4700.

Todd Solondz

8 DAYS A WEEK

A round-up of notable happenings in the next 8 days

hot tix


Paul Taylor Dance Company

2005 BOSTON BEER SUMMIT. With 200 beers from 50 breweries scattered across North America and Europe, plus food from Rhode Island Quahog Company and Mystic Pizza, this annual quaff-athon is broken up into three five-hour binges over two days — April 15 from 5 to 10 p.m. and April 16 from 1 to 5 and 6 to 10 p.m. — at the Castle at Park Plaza in Boston. Tickets are $25 for each session; for advance tickets, visit www.beersummit.com.

"COLORSTRUCK! BOSTON'S WOMEN OF COLOR IN COMEDY." Comediennes of the African-American (Deb Farrar-Parkman), Iranian-American (Tissa Hami), Filipino/Irish-American (Malissa Hunt), and Irish/Native American/African-American (Coleen Galvin) varieties make rainbow connections to benefit the St. Mark's Area Main Street district of Dorchester on May 5 at Florian Hall, 55 Hallet Street in Dorchester. Tickets are $30; call (617) 825-3846.

23RD ANNUAL ELLIOT NORTON AWARDS. Boston's answer to the Tonys honors the year's best in Boston theater as chosen by the Boston Theater Critics' Association, with host Joyce Kulhawik and guest of honor Elaine Stritch, on May 23 at the Cutler Majestic Theatre, 219 Tremont Street in the Theater District. Tickets are $25 until May 9, $35 thereafter; call (800) 233-3123, or drop in to the Majestic box office.

BORIS GOUDENOW. The centerpiece of the biennial Boston Early Music Festival is the fully staged world premiere of Johann Mattheson's rediscovered 1710 opera *Boris Gouaenow*. Presented in German and Italian with English supertitles, it runs three hours, with two intermissions, on June 14, 16, 18, and 19 at the Cutler Majestic Theatre (after which it will tour to Tanglewood, Moscow, and St. Petersburg). Tickets, which are $25 to $125, will be scarce; call (617) 661-1812.

PAUL TAYLOR DANCE COMPANY. May 20 through 22 at the Shubert Theatre, 265 Tremont Street in the Theater District. Tickets are $42 to $60; call (800) 447-7400.

EDITED BY CARLY CARIOLI

■ THURSDAY 7

ROCK ON PAPER. Meanwhile, the New England Institute of Art is wrapping up its **"Musta Got Lost: The Return of the Original Boston Tea Party Posters, 1967-1970,"** a collection of flyers from the psychedelic heyday of Boston rock's flagship club (still in operation today as Avalon). The closing reception is tonight from 6 to 8 at the institute's Gallery on the Plaza, directly across from the Brookline Village MBTA stop at the corner of Route 9 and Harvard Street; the exhibit lingers through April 12. Call (617) 582-4442.

ROCK ON FILM. WMBR's *The Late Risers Club* has been regaling late-morning listeners with top-shelf punk and indie rock since the late '70s, and in Boston, it's become as indispensable a part of the rock scene as the Middle East or Newbury Comics. And though we take its constant presence for granted, Marissa Acosta's documentary ***Late Risers Club*** explains how the show more or less invented college radio as we know it. Over the years, *TLRC* nurtured the careers of early Boston punks like Willie Alexander and Mission of Burma as well as those careers of future commercial-radio honchos Oedipus and Albert O; the film ties it all together with testimonials from three generations of station staff, bands, and scenesters while also relating the strange story of how Ted Turner's vanity saved the MIT station from financial doom. At 7:30 p.m., *Late Risers Club* screens with the Unnatural Axe documentary ***You'll Pay for This*** as part of the "Video Balagan" series at the Coolidge Corner Theatre, 290 Harvard Street in Brookline; in anticipation of a sellout, an additional show has already been added for April 15 at midnight. Call (617) 734-2501.

Also tonight: filmmaker **Beth Harrington** holds a benefit for her in-progress *The Circle Still Unbroken*, a documentary about country music's great dynastic clan, the Carter Family. She'll screen her previous documentary, *Welcome to the Club: The Women of Rockabilly* (2001), as well as clips from *Unbroken*, at 7 p.m. at the Regent 7 Medford Street in Arlington; call (781) 646-4849).

■ FRIDAY 8

FILM. This week's movies are hot. ***Fever Pitch*** is the Farrelly Bothers' adaptation of the Nick Hornby memoir about an obsessed soccer fan, only here Jimmy Fallon is a Red Sox fan whose obsession jeopardizes his relationship with Drew Barrymore. Hot as in ***Sahara***, in which a doctor's quest for the source of an African plague crosses paths with an archæologist's hunt for a Civil War ironclad. Breck Eisner (*Thoughtcrimes*) adapts Clive Cussler's bestseller; Matthew McConaughey and Penélope Cruz star. Hot as in ***Eros***, a three-part anthology about love and sexuality whose directors are Wong Kar-wai, Steven Soderbergh, and Michelangelo Antonioni. Eros takes adolescent form in Israeli director Savi Gavison's ***Nina's Tragedies***, in which a teenage boy has the hots for his troubled aunt. The competition doesn't get much hotter than in ***Dust to Glory***, a documentary from Dana Brown (*Step into Liquid*) about the multi-vehicle off-road Baja 1000 race. And the family squabbles don't get much hotter than in ***Comme une image/Look at Me***, Agnès Jaoui's bittersweet comedy about the ugly-duckling daughter of a famed writer.

Eros aside, Wong Kar-wai is celebrated this week at the Brattle Theatre, whose retrospective opens with his first collaboration with cinematographer Christopher Doyle, ***Days of Being Wild*** (1991). Set in 1960, it's the sensual, self-destructive saga of a lover boy who meets his match in a cute salesgirl played by Maggie Cheung. It screens today and tomorrow at 5:40, 7:45, and 10 p.m. at 40 Brattle Street in Harvard Square; call (617) 876-6837.

A renowned Acadian French-Canadian experimental filmmaker will share the screen with local talent in "An Evening with Louise Bourque and Local Filmmakers" at 8 p.m. at the Institute of Contemporary Art. Bourque's films will include "Jours en fleurs," "L'éclat du mal/The Bleeding Heart of It," and "The People in the House"; representing the locals will be Robert Arnold, Joe Gibbons, Saul Levine, Jeff Sias, and Susan Steinberg. The ICA is at 955 Boylston Street in Boston; call (617) 927-6620.

CLASSICAL. It seems a little odd to be hearing *Ein deutsches Requiem* in the middle of the Easter season, but Brahms's masterpiece is always welcome and not performed as often as it might be. The **Handel and Haydn Society**, with music director **Grant Llewellyn** on the podium and soprano Elizabeth Futral and baritone Philip Cutlip, does it on a program with Brahms's *Variations on a Theme by Haydn* and the Haydn divertimento for winds from which Brahms got the theme. That's tonight at 8 p.m. and Sunday at 3 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $30 to $77; call (617) 266-3605.

OPERA. It's the 17th century, and hysteria has metastasized around the town of Salem. Witches, witches everywhere. **Opera Boston** presents Robert Ward's Pulitzer Prize–winning ***The Crucible***, which is based on Arthur Miller's parable about the McCarthy era and its attendant bigotry and fear. With James Maddalena as John Proctor, Lorraine DiSimone as Elizabeth Proctor, and Marion Dry as Rebecca Nurse, and Gil Rose on the podium, it's OB's final production this season, and there are just two performances, tonight at 7:30 p.m. and April 10 at 3 p.m., at the Cutler Majestic Theatre, 219 Tremont Street in the Theater District. Tickets are $30 to $90; call (800) 233-3123.

AMERICANA. American Classics continues its laudable revival of American popular music with **"Irving Berlin's *Music Box Revues*,"** songs and skits from the *Music Box Revue* series of 1921–1924, for which the Music Box Theater on West 45th Street was built. That's tonight at 8 p.m. and Sunday at 3 p.m. at Longy School of Music, 27 Garden Street in Harvard Square. Tickets are $20, $15 for students and seniors; call (617) 254-1125.

DANCE. The Cambridge-based **Moving Laboratory** is to dance what the Berwick Institute is to art: both serve as incubators for artists to innovate, experiment, and learn. One of the Lab's goals is to help revitalize the Boston dance scene. In "Surfacing. Awakening.", three of the Lab's founding choreographers — Joy Madden, Deborah Butler, and Malinda Allen — are joined by three other local, boundary-pushing movement makers: Fadayz, Nathan Andary, and Anne Zuerner. That's tonight and tomorrow at 8 p.m. and Sunday at 7 p.m. at the Dance Complex, 536 Massachusetts Avenue in Central Square. Tickets are $15; call (617) 931-2000.

ART. The Photographic Resource Center's ambitious new **"Land/Mark: Locative Media and Photography"** elucidates the basic human urge to figure out where we are, and where we could go, by focusing on artists who

Continued on page 4

Continued from page 3

combine photography with state-of-the-art technologies developed to help us identify physical places on our planet, from Margot Kelley's photographs of GPS-enabled wild-goose chases to Brooke Knight's documentation (a rubbing of the ground and a photograph of the sky) of the places where lines of latitude and longitude cross to the Yellow Arrow project's combination of text messaging and coded post-it notes. The exhibit is on view through May 5 at the PRC, 832 Commonwealth Avenue in Boston; call (617) 975-0600.

■ SATURDAY 9

FILM. The amoral and tenebrous world of Tom Ripley, and of the woman who created him, has inspired its share of fascinating movies, and they're the subject of **"Tremors of Forgery: Filming Patricia Highsmith,"** which starts today at the Harvard Film Archive. Largely ignored when released a couple of years ago, Liliana Cavani's creepy adaptation of ***Ripley's Game*** (2002) stars the amoral and tenebrous John Malkovich as the ruthless con man of the title who enlists a terminally ill man to do his bidding. It screens at 7 p.m. The same Highsmith novel inspired one of Wim Wenders's best films, ***Der amerikanische Freund/The American Friend*** (1977), which stars Dennis Hopper as Ripley and Bruno Ganz as his dupe and soul mate. It screens at 9 p.m. The HFA is in the Carpenter Center, 24 Quincy Street in Harvard Square; call (617) 495-4700.

You sure as hell didn't catch many **Matador Records** videos on MTV. So chances are you haven't seen many of the clips the label is screening at 7:30 p.m. as part of the Boston Underground Film Festival. And unless you're part of the film crew, we guarantee you haven't seen ***Inexplicable***, the in-progress documentary about the Mission of Burma reunion, which is getting its first rough-cut screening as part of the program. That's at the Somerville Theatre, 55 Davis Square in Somerville; call (617) 975-3361.

ART. Octogenarian **Fay Chandler** has been creating art for more than 40 years. She's also the founder, at age 72, of the Art Connection, an organization that places art in non-profit organizations around the city. Her paintings are buttery blends of colors and figures; her whimsical and weird sculptures — "objects" as she calls them — are made of discarded items she finds. She's exhibiting work from the past 10 years at the Boston Center for the Arts' Cyclorama, in a show that opens today with a reception from 3 to 6 p.m. and runs through April 27. That's at 539 Tremont Street in the South End, and it's free; call (617) 426-5000.

ACROBATICS. The **National Acrobats of Taiwan**, a 40-member troupe from the National Fu Hsing Dramatic Arts Academy, do a whole lot of wacky body bending and furniture tossing and juggling. They spin platters, balance bowls and chairs and tables, and do handstands on stools stacked 30 feet in the air. Presented by the Bank of America Celebrity Series, they're at Symphony Hall, 301 Massachusetts Avenue in Boston, at 7:30 p.m., and tickets are $32 to $55; call (617) 482-6661.

Çudamani

Gamelan on

SATURDAY: We prefer our Balinese music and dance the way they do it in Bali: outdoors, in the cooling-off 90-degree heat of dusk, with the ashy, faintly meaty scent of a fresh public cremation in the air. But we'll settle for the relatively sanitary confines of Sanders Theatre when it comes to Çudamani ("SOOD-a-mani"). The 23-member troupe — from the region of Bali's arts center, Ubud — offers classic *Legong* mythic plays with dancers; comic, evil, and heroic characters in royal garb; a dragon that must be vanquished; and a full gamelan orchestra. Sanders Theatre is at 45 Quincy Street in Harvard Square, it starts at 8 p.m., and tickets are $20 to $40; call (617) 876-4275.

CLASSICAL. Peggy Pearson's Winsor Music winds up its season chamber series with a performance by the all-female quintet **La Fenice** (Italian for "The Phoenix"). On the bill: Clara Schumann's Romances for Oboe and Piano; the Boston premiere of *Three Chorale Preludes*, by John Harbison, John Heiss, and Peter Child; Mozart's *Kegelstatt* Clarinet Trio K.498; Brahms's Piano Quartet in A; and "the first annual 'Song for the Spirit,' an audience-participation hymn on the theme of peace" that this year is Harbison's "O God of Every People." It all starts at 8 p.m. at Follen Community Church, 755 Massachusetts Avenue in Lexington, and tickets are $20, $10 for students and seniors, free for ages 9-18; call (781) 863-2861.

■ SUNDAY 10

FILM. Two of his rarely seen features screen today as the Brattle Theatre's Wong Kar-wai retrospective continues. In his debut film, the Scorsese-esque ***As Tears Go By*** (1988), Wong's muse Maggie Cheung is a young woman who comes between two brash gangsters. It shows at 7:30 p.m. In ***Ashes of Time*** (1994), Cheung returns in an intricate and subversive take on the martial-arts genre, as a woman who plays one swordsman against another to avenge her jilted sister — or is it herself? It shows at 5:15 and 9:45 p.m. The Brattle is at 40 Brattle Street in Harvard Square; call (617) 876-6837.

CLASSICAL. The **Borromeo String Quartet** presents "The Complete String Quartets of Arnold Schoenberg, Part II," which consists of Schoenberg's String Quartet No. 2 and Dvořák's — that's right — String Quartet No. 13. If you go, ask them about that title. It's at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway in Boston, and tickets are $20; call (617) 278-5156.

Boston Cecilia closes out its season with two Mozart masterworks, the *Coronation* Mass in C and the oratorio *Davidde penitênte*, the latter a late commission that the busy composer fulfilled by cribbing music from his unfinished Mass in C minor. The music starts at 3 p.m. at Jordan Hall, 30 Gainsborough Street in Boston, but there's also a 2 p.m. lecture by Boston University music professor Roye Wates and a post-concert reception in the Keller Room. Tickets are $15 to $60, $11 to $56 for students and seniors; call (617) 232-4540.

"Sounds like Love" is the appetizing title of the **Cantata Singers**' final chamber-series concert of the season, for which they've chosen Brahms's *Neue Liebeslieder Walzer* and Boston composer John Greer's Dorothy Parker–inspired *Liebesleid-Lieder*. That's at 7 p.m. at Longy School of Music, 27 Garden Street in Harvard Square, and tickets are $15, $10 for students, seniors, and WGBH members; call (617) 868-5885.

■ MONDAY 11

BENEFIT. The late Caleb Fullam was one of the family puppeteers of Brookline's Puppet Showplace Theater, way back when the theater catered exclusively to children. He was also a lyricist — and occasionally a go-go dancer — for early-'80s Boston new-wavers Human Sexual Response. When Fullam died last fall, at the age of 54, he donated his estate to the Puppet Showplace. At tonight's **"The Art of Puppetry"** benefit, Fullam's stuff goes on the block alongside a puppet by legendary puppetmaster Bill Baird, a portrait of Jim Henson donated by the Henson family, Bruins gear courtesy of Cam Neely, and much more. Karen Keane, Fullam's good friend and CEO of Skinner (the auction house for this event), hosts with former HSR singer Dini Lamot as his now-better-known drag queen alter ego, Musty Chiffon; and PST faves including Evan O'Television will perform. Skinner is at 63 Park Plaza in Boston, and the event begins at 6 p.m. Suggested donation is $10; call (617) 350-5400.

FILM. If documentaries are enjoying a renaissance these days, you can thank in part the steady brilliance of Frederick Wiseman over the past four decades. His ***The Store*** (1983) is the usual slyly edited fly-on-the-wall portrait, in this case of the Neiman-Marcus department store in Dallas; it features among other candid moments Stanley Marcus singing a stirring version of "My Way." Wiseman himself will be on hand to chat after the screening at 6 p.m. at the Boston Public Library, 700 Boylston Street in Copley Square. It's free; call (617) 536-5400 extension 4319.

The "Belmont World Film 2005" series closes with the local premiere of Romanian director Nae Calanfil's dour and saucy ***Filantropica*** (2003), a black-comic look at fraudulent philanthropy and the frauds by which people get what they want by pretending to be do-gooders. It screens at 7:30 p.m. at the Studio Cinema, 376 Trapelo Road in Belmont; call (617) 484-3980.

■ TUESDAY 12

BOOKS. In her forthcoming *Break, Blow, Burn: Camille Paglia Reads Forty-Three of the World's Best Poems*, **Camille Paglia** sets her sights on bards from Shakespeare to Plath and makes a case for Joni Mitchell's being in their league. She's in town for a Harvard Book Store reading at the Brattle Theatre, 40 Brattle Street in Harvard Square. (Tamara Wieder's interview with Paglia appears in the News section.) Free tickets are available at the Book Store; call (617) 661-1515.

Also today: **Johnny Damon** signs his *Idiot: Beating the Curse and Enjoying the Game of Life* at noon at the Barnes & Noble at Prudential Center, 800 Boylston Street in Boston; call (617) 247-6959. And the Robert Frost Foundation presents an evening of baseball poetry and other new works by New Hampshire's **Robert Crawford** (author of — Johnny Damon take note — *Too Much Explanation Can Ruin a Man*) and Portland's **Megan Grumbling**, winner of last year's Frost Foundation poetry award, at 7 p.m. at Café Azteca, 180 Common Street in Lawrence; call (978) 689-7393.

WEDNESDAY 13

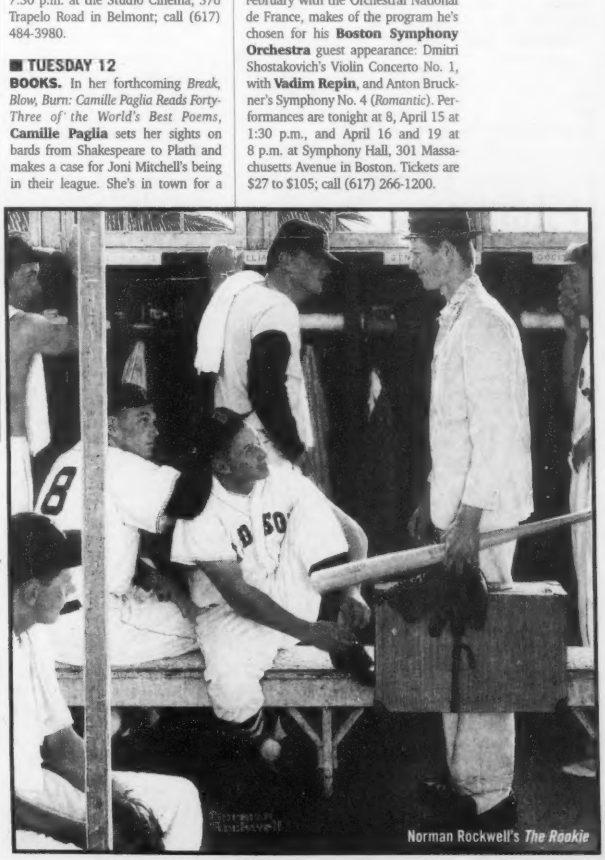
BOOKS. Jeannette Winterson, who grew up in Northern England and was booted from her adoptive parents' home at age 16 for getting involved with another woman, has been critically hailed and reviled. Author of seven novels including *Oranges Are Not the Only Fruit* and *Sexing the Cherry*, Winterson is extravagant and experimental. Harvard Book Store is presenting her at the Boston Public Library, where she'll read from her latest novel, *Lighthousing* (Nina MacLaughlin's review is on page 31), in which an orphan on Scotland's coast is taken in by a blind lighthouse keeper. That's at 6 p.m. at 700 Boylston Street in Copley Square, and admission is free; call (617) 661-1515.

■ THURSDAY 14

CLASSICAL. Soviet realism and Austrian mysticism aren't exactly soul mates, so it'll be interesting to see what **Kurt Masur**, who was here in February with the Orchestral National de France, makes of the program he's chosen for his **Boston Symphony Orchestra** guest appearance: Dmitri Shostakovich's Violin Concerto No. 1, with **Vadim Repin**, and Anton Bruckner's Symphony No. 4 (*Romantic*). Performances are tonight at 8, April 15 at 1:30 p.m., and April 16 and 19 at 8 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. Tickets are $27 to $105; call (617) 266-1200.

Lords of the rings

MONDAY: It's a busy week in the Fenway, and the home opener starts early. Punk bands live and die with teetotaling afternoon all-ages shows, but Dropkick Murphys are pioneering the get-drunk-first-thing-in-the-morning gig. Reprising their St. Patrick's Day morning show, they're celebrating Red Sox opening day with a 9 a.m. show (doors at 7 a.m.) at Boston Billiards (126 Brookline Avenue; 617-536-POOL) that's sure to include their Curse-busting cover of "Tessie." Afterward, you'll have a couple of hours to kill before game time — long enough to walk over to the Museum of Fine Arts (465 Huntington Avenue; 617-267-9300) and take in "Rockwell and the Red Sox," which frames the artist's 1957 *Saturday Evening Post* cover *The Rookie* with a time capsule's worth of memorabilia including a 1903 photo of the Royal Rooters belting "Tessie," a 1919 IOU from the Yankees for Babe Ruth, and the cleats worn by Curt Schilling during last year's World Series. And you can be back in Kenmore Square to catch Dan Shaughnessy signing his new *Reversing the Curse: Inside the 2004 Red Sox* at noon at the BU Barnes & Noble (660 Beacon Street; 617-267-8484). First pitch is 3:05. Derek Jeter still swallows.


Norman Rockwell's *The Rookie*

There's something about Manny

Impossible dreams fulfilled in *Fever Pitch*

BY PETER KEOUGH

★★★
Fever Pitch

Directed by Peter and Bobby Farrelly. Written by Lowell Ganz and Babaloo Mandel based on the book by Nick Hornby. With Drew Barrymore, Jimmy Fallon, Lenny Clarke, Ione Skye, and Erin Nanstad. A Twentieth Century Fox release (98 minutes). At the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.

The American version of *Fever Pitch*, Nick Hornby's bestselling 1992 memoir about his passion for London's Arsenal soccer club, retains only the title and the obsession from the original. And a few trenchant insights, like Hornby's thoughts on the "clarity" of soccer. Hornby's surrogate in the film, Ben Wrightman (Jimmy Fallon), a math teacher at East Boston High, echoes them when he explains the elegant honesty of both his subject and his favorite sport. You can't fake it in math or baseball, he says, the way you can in art or literature or other endeavors. If you don't get it right, it's there for all to see.

Comedy also stands or falls on its own; if it's funny, people laugh. *Fever Pitch*, the only film besides the forgettable *Osmosis Jones* the Farrelly Brothers have directed that they didn't write, doesn't get the laughs of *Kingpin* or even *Stuck on You*. A few gags, mostly with women getting hit in the head with various sports objects, draw on the Farrelly brand of crude, tasteless, gut-busting humor. The rest of the film enters the more amorphous arena of "romantic" comedy, a love story where the focus is on sweeter, more subjective sentiments.

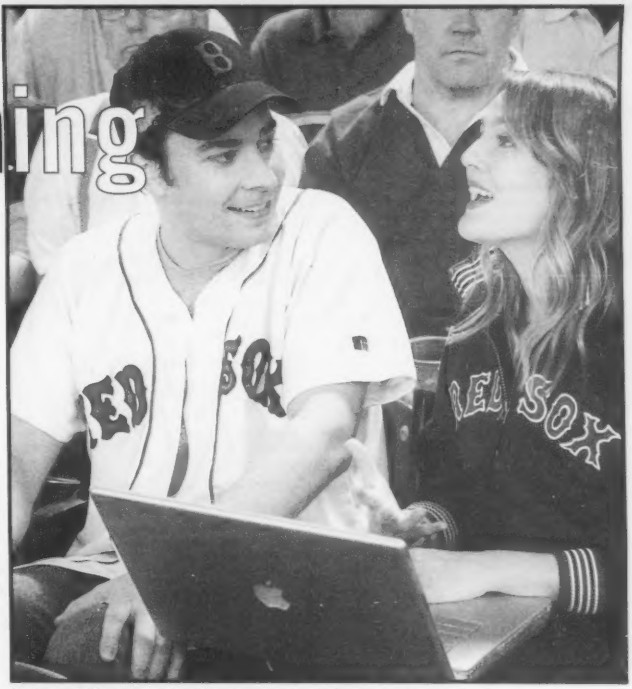
Subjective because the success of a romantic comedy depends on the lovability of the love interest. One of the love interests in *Fever Pitch* is Drew Barrymore. Lindsay's workaholic career woman poses a class conflict with Ben's blue-collar Sox fanatic. She admires his two-decade-long commitment to a losing cause, and despite an apartment that "looks like a gift shop" and a wardrobe that doesn't come from "a man's closet," she doesn't at first see it as a conflict with his commitment to her. But she also grows to love his bumbling, childlike sense of humor. Fallon gets a bad rap from those who see him as one of the worst of recent *SNL* alumni, but I've always liked his recurring role as the Fenway Bleacher bum often paired with Matt Damon. He doesn't draw on this persona in *Fever* (no Boston accent, which he does well), but the character he creates transcends caricature and is indeed sympathetic, amusing, and lovable.

For his part, Ben is drawn to Lindsay because he's challenged to score with someone out of his league — perhaps it's the Red Sox inferiority complex talking. Then he finds her, as should the audience, more than just a trophy babe. Following a meet-cute first date in which he nurses her back to health after a bout of food poisoning (the Farrelly touches of disgusting sound effects, bodily excretions, and a small dog provide the right note of crude, comic intimacy), he begins to notice that she, too, is funny, flawed, smart, and "lyrical." In short, she's Drew Barrymore. He says he could kill himself because of the adorable way she sometimes talks out of the side of her mouth. Who wouldn't?

But then there's the other love story, one that Red Sox fans and all those who have committed themselves to a consuming Sisyphean obsession will recognize. This malady is the heart of Hornby's book, and he ruefully acknowledges that such manias, like similar disorders in his subsequent novels *High Fidelity* and *About a Boy*, are symptomatic of a refusal to grow up. It's also a key to the Farrelly Brothers' movies, and as Sox fans themselves, they bring insider pathos and absurdity to the pain.

They fashion convincing groups of fellow sufferers for Ben to share that pain with, including the equally freaky pals who each year gather to divvy up the pair of season tickets willed to him by his uncle (Lenny Clarke in a redolent cameo) and the clique of fans who populate his section in the box seats (one of them Jessamy Finet from the 2003-season documentary *Still We Believe*). They provide funky local color and also fill Lindsay in on the Curse of the Bambino, Bucky Dent, and Bill Buckner. After the past season, she must be the last person in America who's not familiar with them.

The Farrellys got to shoot their love story where and when it was consummated — at Fenway Park last season. Romantic comedies are about impossible dreams, the wedding of desires in conflict with reality and in conflict with themselves. Maybe the Farrellys' greatest achievement is the way the World Series win complements rather than overshadows the hill of beans of their protagonists. For cinematic images of romantic and comic triumph, it's hard to beat Drew Barrymore, barefoot and beautiful, running across the Fenway outfield and into the arms of her beloved. At least for the Red Sox fans among us. ■



LOVE INTEREST: *Jimmy Fallon manages to balance baseball and Barrymore.*

Pitch in

How the film kept pace with the Sox

LOS ANGELES — In Nick Hornby's *Fever Pitch*, the little-used source for the Farrelly Brothers movie of the same name, a depressed Arsenal fan withers a would-be commiserator with the words: "What do you know about it?" Sox fans are familiar with this sentiment. They cherish the loneliness and pride of their affliction. These days, though, it seems anyone can share.

Like Jimmy Fallon. Sure, he played a deranged Sox fan on *Saturday Night Live*, but the guy is a Yankee fan. Yet he claims the experience of playing an obsessed Red Sox fan during the season in which the Sox broke an 86-year-old championship drought was for him a mystical experience.

"I was born and raised in New York," he confesses. "So I gotta be a New York fan. I catch three or four games a year, if anything. Nothing like this guy. He has Red Sox sheets and pillow cases. He has a framed *Sports Illustrated* cover of Tony Conigliaro that he genuflects to before he leaves the house. He's got the Green Monster painted on his living-room wall. I'm not crazy like that."

Crazy? Sounds kind of normal up here.

Fallon concurs. "You hang around Boston for a week, you get it. It's beyond baseball when you're in Boston, it's not even about baseball. It's deeper. It's like religion or . . . family, really. I get emotional thinking about it. When they won, I don't think Boston fans were like, 'We got a trophy' or 'We got a ring.' They were like, 'I gotta call my dad.' Stuff like that. You would go by the cemetery and see hats on the gravestones. It's deep, man. It's like beyond anything I ever thought I would experience."

And how is it that Drew Barrymore, with no sports affiliation to speak of, gets to fulfill every Red Sox fan's dream and run barefoot across the outfield past Johnny Damon and in front of a sellout crowd? ("Yes," she finally responds to the unanswered question in the film as to whether the grass is spongy or not. "But the little rocks hurt.") Or rush onto the field in St. Louis after the final out in the fourth game, when 86 years of hope and self-flagellation came to an end for generations of Bostonians living and dead?

Barrymore is duly reverent but not especially ecstatic recalling these moments. "When I ran across Fenway, that was at the end of a real game, the real players, the real fans, all 37,000 people. That was just unbelievable. And then shooting at the winning game of the World Series, we were right there on the field. That's no re-creation. We live in a technological world where everything is CGI'd with cardboard cutout audiences, but that's not what happened here."

It should be noted that Barrymore speaks not so much as a fan or just as an actor but as a producer of the film. She looks at the 2004 season and the Sox mania in general not as a fellow diseased sufferer but with the detachment of a businesswoman creating a product for a wide audience. The team's unlikely turn-around she regarded more as a plot challenge than as proof of the existence of God. The original script, of course, assumed the team would collapse in the usual heartbreaking fashion. The new scenario sent them scrambling.

"We didn't have to modify it as dramatically as people would think that we would have to, we just told the story we were going to tell," Barrymore insists. "But as we were talking about the Boston Red Sox history throughout the movie, and as we were shooting it, their history was changing, so what a phenomenal thing to incorporate into our film the miracle that was occurring. Instead of the boy getting the girl but his team loses yet again, he gets the girl and his team wins. It's like everybody wins."

"When we started, they were like 10-1/2 games out of first, you know?" Fallon recalls. "And of course we didn't have the Red Sox win the Series at the end of the movie. If we did, people would be like, 'Bullshit! Give me a break, they've lost for 86 years. All of a sudden they're gonna win? I guess it really is a comedy.'

"But then as we were filming, they started winning. And we were like, 'What do we do if they win?' And Boston fans were like, 'Don't worry about it, we'll lose, pally. Don't have a heart attack. I've done this for too long. We're not gonna win. I don't care how many bloody socks he has, we're not gonna win.' And then like they just started winning, we're in shock. And then when we got to go to the Series, Pete Farrelly's like, 'Dude, we're gonna put you guys on a plane, you'll make it for the first inning. In case the Red Sox win tonight, we gotta be there. I mean, our movie's about a guy who loves the Red Sox.'"

So what was the original ending?

"We go to outer space and invent the cure for cancer."

At least that would have been believable.

— PK

A CURE FOR CANCER? *Maybe in the Farrellys' next movie.*

Not so hot

Auteurs fail to score in *Eros*

BY GERALD PEARY

There must be earlier examples, but the first anthology film that comes to my mind is *Dead of Night* (1945), in which four British directors divvied up six horror short tales. For *Trio* (1950), two filmmakers adapted three Somerset Maugham stories. There's a lull until the 1960s, when a Europe bursting with "auteurs" gave the likes of Jean-Luc Godard, François Truffaut, Claude Chabrol, and Federico Fellini chances to shoot short in *L'amour à vingt ans/Love at Twenty* (1962), *Les sept péchés capiteaux/The Seven Deadly Sins* (1962), *Far from Vietnam* (1967), and *Spirits of the Dead* (1968). America came along with 1983's *Twilight Zone: The Movie* (Seven Spielberg, John Landis, George Miller), 1989's *New York Stories* (Francis Coppola, Martin Scorsese, Woody Allen), and 1995's *Four Rooms* (Quentin Tarantino, Allison Anders, Robert Rodriguez, Alexandre Rockwell).

Is the anthology picture a place for goofing and slumming? There's not a film above that's even 50-50 for good sections versus bad, and the results can be 100 percent disastrous, as was the case with *Four Rooms*. I recall only three really first-rate sequences in all the anthology films I've watched: the malevolent ventriloquist's-dummy scene from *Dead of Night*; Truffaut's "Antoine et Colette," a poignant story of unrequited heart pounding, from *L'amour à vingt ans*; and Scorsese's overlooked "Life Lessons," with Nick Nolte as a womanizing painter, in *New York Stories*. Here we go again with *Eros* (at the Kendall Square), for which Wong Kar-wai, Steven Soderbergh, and Michelangelo Antonioni were given cozy budgets and charged to make erotic shorts. Wouldn't it be lovely to report three smashing shorts?

Sorry, this anthology is the usual mish-mash, more mediocre than good, though there's a lot to savor in the Wong Kar-wai and limited pleasures in the Soderbergh. As for the Antonioni: it's noble that at 92, the cinéaste of *L'avventura* and *Blow-Up* still makes movies, though after a stroke, he's wheelchair-bound and can't speak. But his contribution to *Eros* is silly and offputting, an unneeded coda to his sublime career.

Shot exquisitely by super cinematographer Chris Doyle, with soft-focus intimacy, Wong's "The Hand" tells of the downward spiral of a beautiful courtesan, Miss Hua (no first name), and of Zhang (Chen Chang), the man who loves her, mostly from afar. Their first meeting is as sexually direct as it ever gets between them. He's a virginal tailor's assistant who appears at her apartment to pick up some clothes. He waits at her dining table, listening to her lurid orgasm through the wall. When he's let in to see her, Miss Hua is still horny. She orders him to remove his pants, cuddles his behind, and masturbates him. The hand!

Wong's film moves quickly through the years, as Zhang, now a fully-fledged tailor, keeps arriving at her apartment and listening in as she flirts on the phone with her bevy of wealthy paramours. Then the lovers abandon her, and Miss Hua, moved to a flophouse hotel, is reduced to hooking at the waterfront. She becomes sick and delirious, and yet there's Zhang at her bedside, like young Robert Taylor by the consumptive Greta Garbo in *Camille* (1936). "The Hand" moves from prime Wong, delicate and tender, to clunky and mushy. Throughout, Gong Li is glorious as the unfortunate Miss Hua.

"THE HAND": *Wong Kar-wai's segment moves from delicate and tender to clunky and mushy.*

Set in the 1950s, Soderbergh's "Equilibrium" concerns a visit to a psychiatrist (Alan Arkin) by a frenetic businessman (Robert Downey Jr.) who says he's lost his equilibrium, being beset by a recurring dream of a gorgeous woman in a tub. Shot in black-and-white, this short includes a funny send-up of "film noir" lighting and an engagingly ditsy performance by Downey. It breaks down with an endless joke in which Arkin's distracted shrink keeps looking out a window with binoculars while Downey explains his problematic life.

Antonioni's "Il filo pericolo delle cose"/"The Dangerous Thread of Things" follows two rich, spoiled lovers (Christopher Buchholz and Regina Nemni) as they quarrel while walking through the countryside by an ocean. The dialogue is stilted, their alienation annoying. Why should we care about this couple? Out of nowhere, the guy climbs into a tower apartment and has sex with a well-endowed nature girl (Luisa Ranieri). Then he leaves for snowy Paris, and both women dance naked by the beach. Does this nudie stuff justify the movie's title, *Eros*? No way. There's only one erotically charged scene in the whole picture: Gong Li caressing a young man's tush, giving a hand job. ■

Consumers' choice

Warner and Turner issue five popular films on DVD

BY LLOYD SCHWARTZ

Turner Classic Movies, the best TV station for old movies, and Warner Home Entertainment, one of the most responsible companies issuing classic films on DVD, have collaborated on several important releases: a two-disc set of Lon Chaney silent films (with the superb documentary *Lon Chaney: A Thousand Faces*) and, more recently, a two-disc set of three Buster Keaton MGM films. Their latest joint venture is the result of a popularity contest. Last year, TCM aired a series of 20 films not yet on DVD and asked viewers to vote for the five they'd most like to have.

The final selection is a little disappointing. The two most serious films on the list came in eighth and ninth: Mervyn LeRoy's 1932 *I Am a Fugitive from a Chain Gang*, with Paul Muni, one of the darkest and most gripping images of Depression brutality and hopelessness, and Erich von Stroheim's silent *Greed* (1925), his version of Frank Norris's *McTeague*, long regarded as one of the greatest films ever made, butchered by the studio and now restored to nearly half its original eight-hour length. Neither will be released anytime soon.

Not that the films that got the most votes aren't extremely good. But they're all high-quality escapism — romances and melodramas, or stories of adventure and suspense without urgent artistic ambition.

The top vote getter is the best of the five, William Wyler's *The Letter* (1940), a Somerset Maugham story turned into a vehicle for Bette Davis. This story of a woman who shoots her alleged attacker is one of Davis's best roles: she gets to be both mousily prim and violently out of control. Despite being a liar and a cheat, she makes sure your sympathy is almost entirely with her. The DVD includes a newly discovered alternate ending that shows the subtlety of Wyler's directorial decisions.

The second most popular choice is *King Solomon's Mines* (1950), with Stewart Granger as H. Rider Haggard's "great white hunter" (as his character is referred to in the trailer) and Deborah Kerr as the woman determined to find her lost husband, who'd been looking for a legendary diamond mine. The real star is Robert Surtees's Oscar-winning Technicolor African location photography of jungle, wild animals, and tribal rituals. The film suffers by comparison with John Huston's *The African Queen*, which came out a year later (and is still not available on DVD). In *King Solomon's Mines*, Deborah Kerr takes off her corset and cuts her hair, but these are hardly examples of emotional complexity. Still, it's great fun, with taut and telling direction by Compton Burnett and Andrew Marton.

SMASHING: *in* The Letter, *Bette Davis gets to be both mousily prim and violently out of control.*

The funniest moment in any of these films comes in *Ivanhoe*, the 1952 Technicolor blockbuster based on Sir Walter Scott's popular novel. As Robert Taylor's Wilfred of Ivanhoe is scouring Europe for his king, Richard the Lionhearted, a document is tossed to him from a prison window in Austria. He forces a monk to translate it, because, as he says, "I read no Austrian." Director Richard Thorpe keeps characterization to a minimum: Taylor is a stock hero and Joan Fontaine (Rowena) a stiff blonde Saxon shiksa, and a radiant 20-year-old Elizabeth Taylor can't act yet as Rebecca, the raven-haired Jewess who saves Ivanhoe's life and whom he must in turn rescue from being burned at the stake as a witch. More interesting are George Sanders as Sir Brian de Bois-Guilbert, the Norman villain who turns sympathetic, and Emlyn Williams as the fool Wamba, who becomes Ivanhoe's devoted squire. The mediæval battle scenes are lively, and the real English castles make great backgrounds for certain haunting violet eyes.

Coming in fifth is Mervyn LeRoy's *Random Harvest* (1942), a glossy World War II romance about the aftermath of World War I, with Ronald Colman as James Hilton's amnesiac and Greer Garson, in her very best performance, as the endearing music-hall girl who rescues him from a mental hospital, then loses him when his long-term memory is restored. It's pure tearjerker, but it works.

In surprising third place is *Ice Station Zebra* (1968), originally filmed in Cinerama and said to be Howard Hughes's favorite movie. Directed by John Sturges (best known for *Bad Day at Black Rock*), it has solid performances by Rock Hudson as the captain of an atomic sub, Ernest Borgnine as an apparently anti-Soviet Russian, and Patrick McGoohan as a tight-lipped, clench-jawed British agent. The submarine photography is impressive, even on TV, and though this story of cold-war spies on a polar rescue mission is sometimes hard to follow, the action is never dull. In fact, there's hardly a dull moment in any of these films. ■

[trailers]

COMME UNE IMAGE: *Jean-Pierre Bacri and Marilou Berry are two of the squeaky wheels.*

COMME UNE IMAGE/ LOOK AT ME

"Listen to Me" might be a better title for Agnès Jaoui's charming gabfest of ruthless egos. Almost all the characters want attention, and those who keep quiet are the only ones who deserve it. Her name alone might make Lolita (Marilou Berry), the large-sized ugly-duckling daughter of famed writer Étienne (Jean-Pierre Bacri), the neediest of the bunch. Late for the opening of her dad's new play, she's stopped at the door by security and pouts with the other excluded groundlings on the street. One of them, Sébastien (Keine Bouhiza), has passed out, and in a rare compassionate gesture, Lolita covers him with her coat. Thus begins a relationship that she at first disdains and later dismisses as just another attempt by a writer wanna-be to gain access to her celebrated father. No one, it seems, is immune from this self-interest, not even Lolita's ostensibly sympathetic singing teacher, Sylvia (Jaoui), who gloms on to the great man to further her husband's career. As for Étienne, he's munificent, neurotic, self-centered, and a total asshole who walks out of his daughter's singing recital in what proves to be the film's most moving moment. Jaoui orchestrates this bitch fest with subtlety and irony (note that Lolita doesn't hit the Häagen-Dazs every time she has a setback, as would be the case in the Hollywood version), but the petulance gets tiring. I wish the director had paid more attention to the less squeaky wheels, like the humble and gifted Sébastien, and Étienne's narcoleptic hanger-on Vincent (Grégoire Oestermann), whose brief snippet of back story sounds like a fascinating movie in itself. In French with English subtitles. (110 minutes) *At the Kendall Square and the West Newton.*

— **Peter Keough**

DUST TO GLORY

Dana Brown, who took over the *Endless Summer* surf-documentary series from his father with *Step into Liquid* (2003), returns to dry land with this wham-bam chronicle of the Baja 1000 dirt race. Employing helmet and hood cams, Brown delivers the jolts and the bravado in heart-pumping bursts, including two souped-up pick-ups careering off each other and a roadside RV as they blow through the main drag of a Mexican village packed with locals and spectators — at 140 mph. But *Dust to Glory* isn't all breakneck machismo. As in *Liquid*, Brown probes the subject's heart, uncovering its history and the bit players who hit the goat paths for the love of the race. The Baja, which began in 1967, has involved as participants or observers such luminaries as James Garner, Steve McQueen and, at the time Brown was filming, Mario Andretti. One intrepid entrant even attempts the entire 1000 miles (15 to 30 hours) on his own as opposed to the usual team of riders/drivers. Brown gets it all down with pit-stop efficiency until the final lap, when the film rambles in on vapors. (97 minutes) *At the Kendall Square.*

— **Tom Meek**

NINA'S TRAGEDIES

The focus of Savi Gabizon's film is Nadav (Aviv Elkabeth) a troubled 14-year-old whose search for meaning and identity is prompted by his parents' divorce and his father's retreat to a Hassidic community. Nadav's angst also finds a romantic outlet: his mother's younger sister, the tragic Nina (Ayelet Zorer). Along with the genial neighborhood peeping tom, he gazes on his beloved (and other women that catch his eye) and records his observations and fantasies in a rhapsodic diary. This makes for extensive voiceover narration, but it's of a superior kind as Nadav's words complement the director's eye for detail and his spirit of whimsy, pathos, and absurdity. When Haimon, Nina's husband, dies in a terrorist incident (the film's sole concession to contemporary politics), Nadav moves in with her to cheer her up, and as he begins to put aside childish things, so does the filmmaker, with mixed but ultimately satisfying results. In Hebrew with English subtitles. (110 minutes) *At the Coolidge Corner and the West Newton.*

— **Peter Keough**

SAHARA

To judge from the five-minute opening sequence, *Sahara* might have been made by someone with intelligence and talent. A superior History Channel–type episode about a Confederate ironclad running a Union blockade fades into an engraving of the vessel lying among the items in the living quarters of that 21st-century Indiana Jones, Dirk Pitt (Matthew McConaughey). The newspaper clippings, snapshots, and assorted gewgaws fill in the back story and set the stage for the adventure to come. Not just a splendid bit of exposition but a sly look at cinematic semiotics and layers of signification . . .

Then I woke up and the film directed by Michael Eisner's son Breck started, an astoundingly dumb, noisy, inept adaptation of the Clive Cussler bestseller. Any film that poses McConaughey and Penélope Cruz, who plays a doctor tracking down the source of a mysterious West African plague, as a romantic item is doomed to begin with, but their lack of heat is almost a relief from the kinetic futility surrounding them. Pitt's search for the vessel of the opening takes him up the Niger River, which happens to be along the good doctor's way, and together and separately they encounter many preposterous special effects and narrow escapes that we'll all be able to share when the video game comes out. (127 minutes) *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— **Peter Keough**

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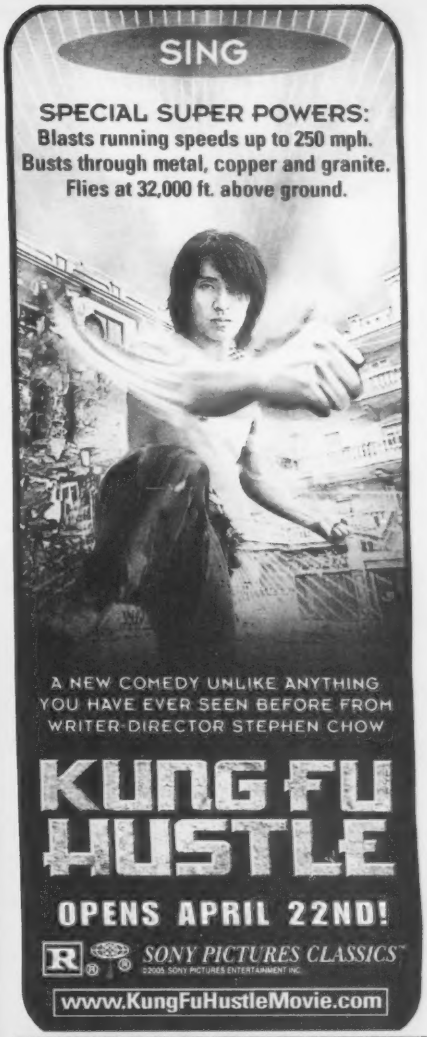
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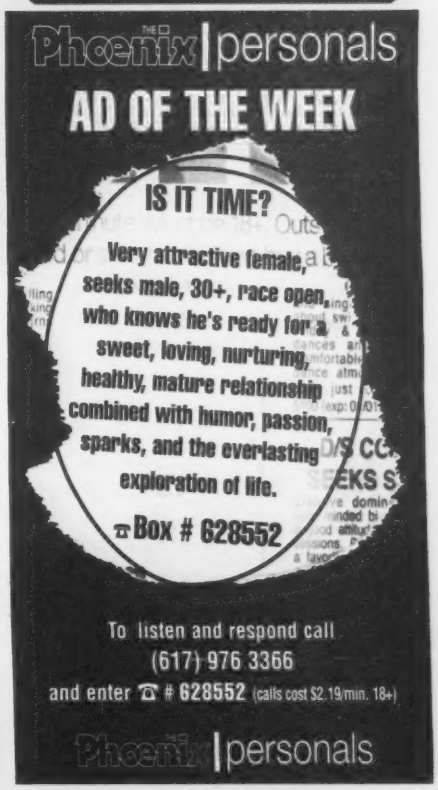
Phoenix personals
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Phoenix personals

Listings

Unless otherwise noted, all film listings this week are for Friday April 8 through Thursday April 14. Times often change with little notice, so please call the theater before heading out. For complete film-schedule information, check the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **BOSTON COMMON** (617-423-3499), 175 Tremont St.
Fever Pitch: 10:30 a.m., 11 a.m., 11:30 a.m., noon, 1, 1:30, 2, 2:30, 3, 4, 4:30, 5, 5:30, 6:30, 7, 7:30, 8, 9, 9:30, 10, 10:30; and Fri.-Sat., 11:30, midnight, 12:20 a.m.
Sahara: 10:40 a.m., 12:20, 1:40, 3:10, 4:45, 6:10, 7:45, 9:10, 10:45; and Fri.-Sat., 12:10 a.m.
Beauty Shop: 10:45 a.m., 1:10, 2:45, 3:50, 6:40, 9:50, 10:35
Frank Miller's Sin City: 11:15 a.m., 12:10, 2:15, 3:20, 5:15, 6:25, 8:15, 9:20; and Fri.-Sat., 11:40
Guess Who: 11:40 a.m., 2:10, 5:05, 7:50, 10:50
Hitch: 12:30, 3:40, 6:55, 10:15
Hostage: 11:05 a.m., 6:15
Melinda and Melinda: 10:20 a.m., 12:45, 3:30, 5:55, 8:25, 11:10
Million Dollar Baby: 10:50 a.m., 1:55, 5:20, 8:35, 11:35
Miss Congeniality 2: Armed and Fabulous: 11:25 a.m., 2:25, 6:45, 10:05; and Fri.-Sat., 12:20 a.m.
The Ring Two: 10:55 a.m., 2:40, 6, 8:45, 11:20
Robots: 10:25 a.m., 1:20, 4:15, 7:10, 9:45; and Fri.-Sat., 11:50
The Upside of Anger: 11:50 a.m., 2:55, 5:45, 8:50; and Fri.-Sat., 11:45

■ **FENWAY** (617-424-6266), 201 Brookline Ave.
Fever Pitch: 12:45, 1:30, 3:30, 4:30, 6:30, 7:30, 9:15, 10:30; and Fri.-Sat., midnight
Sahara: 1:15, 4:15, 7:15, 10:15
Beauty Shop: 1:45, 4:45, 7:50, 10:40
Be Cool: 9:30; and Fri.-Sat., midnight
Frank Miller's Sin City: 1, 2, 4, 5, 7, 8, 10, 11
Guess Who: 2:15, 5:10, 7:45, 10:20
Hitch: 1:40, 4:40, 8:15, 11:15
Hostage: 6:45, 9:20; and Fri.-Sat., midnight
Million Dollar Baby: 12:45, 3:45
Miss Congeniality 2: Armed and Fabulous: 1:10, 4:10, 7:20, 10:10
The Pacifier: 1:50, 4:20, 6:50, 9:40
The Ring Two: 2:10, 4:50, 8:10, 10:50
Robots: 1:20, 3:50, 7

■ **MUSEUM OF SCIENCE,** Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Amazing Journeys
Extreme
Fighter Pilot
Forces of Nature
Mystery of the Nile
Roar: Lions of the Kalahari

■ **NEW ENGLAND AQUARIUM,** Simons IMAX Theatre (866-815-IMAX), Central Wharf, Boston. Tickets $12, $10 for ages 3-11 and seniors.
Aliens of the Deep
Galápagos
Into the Deep
Ocean Wonderland
Polar Express
Volcanoes of the Deep Sea

brookline

■ **CHESTNUT HILL** (617-277-2500), Rte. 9 and Hammond St.
Fever Pitch: 12:15, 2:45, 5:15, 7:45, 10:10
Guess Who: 1:45, 4:30, 7:15, 9:45
Hitch: 7:30, 10:15
Ice Princess: 12:30, 2:50, 5:10
Melinda and Melinda: 12:45, 3, 5:25, 7:45, 10
Robots: noon, 2:15, 4:30, 7, 9:15

■ **CIRCLE CINEMA** (617-566-4040), Cleveland Circle.
Please call for times.
Sahara
The Aviator
Beauty Shop
Frank Miller's Sin City
Miss Congeniality 2: Armed and Fabulous
The Ring Two
The Upside of Anger

■ **COOLIDGE CORNER** (617-734-2500), 290 Harvard St.
Nina's Tragedies: 2:30, 5, 9:45; and Fri.-Mon., Wed.-Thurs., 7:30; and Sat.-Sun., noon; and Tues., 7
Academy Award Nominated Shorts: Fri.-Tues., 7:30, 9:45; and Wed.-Thurs., 10
Millions: 2:15, 4:45; and Fri.-Sun., Tues.-Thurs., 7:15, 9:30; and Sat.-Sun., 12:15; and Mon., 10
Watermarks: 3:15, 5:15
The Animation Show: Fri.-Sat., midnight
Balagan: Punk Rock Premieres: Thurs., 7:30

cambridge

■ **BRATTLE** (617-876-6837), 40 Brattle St., Harvard Sq.
Days of Being Wild: Fri.-Sat., 5:40, 7:45, 10
Heaven's Gate: Sat., 1:30; Sun., 1
As Tears Go By: Sun., 7:30
Ashes of Time: Sun., 5:15, 9:45
Chungking Express: Mon., 7:30; and Tues., 10
Fallen Angels: Mon., 5:30, 9:45; and Tues., 8
Happy Together: Wed., 5:30, 7:30, 9:30
In the Mood for Love: Thurs., 5:15, 7:30, 9:45

■ **FRESH POND MALL** (617-661-2900), 168 Alewife Brook Parkway
Fever Pitch: 11:45 a.m., 1, 2:30, 3:45, 5, 6:30, 7:30, 9:15, 10:20
Sahara: 10:45 a.m., 1:30, 4:15, 7:15, 10:10
Beauty Shop: 12:15, 2:45, 5:20, 8, 10:30
Frank Miller's Sin City: 11:15 a.m., 2, 4:45, 6:15, 7:45, 9:30, 10:40
Guess Who: 12:45, 3:15, 6, 8:35, 11
Miss Congeniality 2: Armed and Fabulous: 12:30, 3, 5:45, 8:15, 10:50
The Pacifier: 11:30 a.m., 1:45, 4, 6:45, 9
Ice Princess: 11 a.m., 1:15, 3:30
Robots: noon, 2:15, 4:30, 7, 9:50

■ **HARVARD SQUARE** (617-864-4580), 10 Church St.
The Ballad of Jack and Rose: 11:30 a.m., 2, 4:40, 7, 9:30; and Fri.-Sat., 11:45
Melinda and Melinda: noon, 2:40, 5:10, 7:40, 10:15; and Fri.-Sat., 12:20 a.m.
Million Dollar Baby: 12:45, 3:40, 6:45, 9:45
Schultze Gets the Blues: 11 a.m., 1:30, 4, 6:30, 9; and Fri.-Sat., 11:20
The Upside of Anger: 11:15 a.m., 1:50, 4:20, 7:20, 10; and Fri.-Sat., 12:25 a.m.
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (617-499-1996), One Kendall Sq.
Comme une image/Look at Me: 1:20, 4:10, 7:20, 9:55
Dust to Glory: 2:25, 5:05, 7:30, 10; and Fri.-Sun., noon
Eros: 2, 4:30, 7:15, 9:45
Born into Brothels: Fri.-Sun., 12:10, 2:35, 4:45; and Fri.-Sun., Tues.-Wed., 7:05; and Fri.-Wed., 9:15; and Mon.-Thurs., 2:10, 4:20
Millions: Fri.-Sun., 12:05, 2:30, 5; and Fri.-Tues., Wed.-Thurs., 7:25, 9:50; and Mon.-Thurs., 1:40, 4:05
Off the Map: 1:30, 4:25, 7, 9:40
Der Untergang/Downfall: 1:10, 4:35, 8
The Wild Parrots of Telegraph Hill: 2:20; and Fri.-Sun., noon, 4:30; and Fri.-Mon., Wed.-Thurs., 7:10, 9:20; and Mon.-Thurs., 4:25
Walk on Water: 1:45, 4:15, 7:10, 9:35
48 Hour Film Project: Tues.-Thurs., 7, 9:30

suburbs

■ **ARLINGTON,** Capitol (781-648-4340), 204 Mass. Ave.
The Aviator: 1:10, 4:30, 8
Because of Winn Dixie: 2, 4:30; and Sat.-Sun., 11:30 a.m.
Closer: Mon.-Thurs., 1:15, 3:25, 5:35, 7:45, 10:05
Hitch: 2:15, 4:45, 7:15, 9:45; and Sat.-Sun., 11:45 a.m.
Hotel Rwanda: 2:30, 5, 7:30, 10; and Sat.-Sun., noon
Un long dimanche de fiançailles/ A Very Long Engagement: 7, 9:50
Lucky: Fri., 6, 8:30; and Sat.-Sun., 3, 6, 9
Pooh's Heffalump Movie: 1:10, 3; and Sat.-Sun., 11:20 a.m.
Sideways: 4:40, 7:20, 9:55

■ **BELMONT,** Studio Cinema (617-484-1706), 376 Trapelo Rd.
Filantropica: Mon., 7:30

■ **BEVERLY,** Cabot Street Cinema (978-927-3677), 286 Cabot St.
The Sea Inside: Fri.-Sat., Mon., 5:15, 8; and Sat., 2
Closer: Tues.-Thurs., 5:30, 8; and Wed., 2

■ **BRAINTREE,** AMC X (781-848-1070), South Shore Plaza
Fever Pitch: 1:40, 2:30, 4:10, 5:15, 6:45, 7:45, 9:30, 10:15
Sahara: 1:45, 4:30, 7:15, 10
Beauty Shop: 2:10, 5, 7:35, 10:05
Frank Miller's Sin City: 1:30, 4:15, 7, 9:50
Guess Who: 2:50, 5:20, 7:50, 10:15
Hitch: 4:45
Ice Princess: 2:20
Miss Congeniality: Armed and Fabulous: 2, 4:50, 7:30, 10:10
The Ring Two: 7:40, 10:15
Robots: 2:40, 4:55, 7:10, 9:40
The Upside of Anger: 1:50, 4:40, 7:20, 9:55

■ **BURLINGTON,** AMC X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Fever Pitch: 12:40, 1:30, 3:30, 4:20, 6:45, 7:35, 9:30, 10:15
Sahara: 12:50, 4, 7:15, 10
Beauty Shop: 1:35, 4:15, 7:15, 9:40
Frank Miller's Sin City: 1:05, 4:05, 7:25, 10:15
Guess Who: 1:20, 4:20, 7:45, 10:05
Miss Congeniality: Armed and Fabulous: 1, 4:10, 7:20, 10:10
The Pacifier: 1:45, 4:30, 7:30, 9:45
Robots: 12:30, 2:45, 5, 7:25, 9:50
The Upside of Anger: 1:45, 4:40, 7:35, 10:10

■ **DEDHAM,** Showcase 10 (781-326-4955), 950 Providence St.
Please call for times.
Fever Pitch
Sahara
Frank Miller's Sin City
Guess Who
Ice Princess
Million Dollar Baby
Miss Congeniality 2: Armed and Fabulous
The Pacifier
Robots

■ **DEDHAM,** Community Theatre (781-326-0409), 580 High St.
Melinda and Melinda: 12:10, 2:20, 4:30, 6:45; and Fri.-Sat., 8:45
Millions: noon, 2, 4:15, 6:30; and Fri.-Sat., 8:40

■ **HINGHAM,** Loring Hall Cinema (781-749-1400), 65 Main St.
Melinda and Melinda: 4:45; and Fri.-Sat., Mon.-Thurs., 7 and Fri.-Sat., 9:10; and Sat.-Sun., 2:30

■ **LEXINGTON,** Flick (781-861-6161), 1794 Mass. Ave.
Frank Miller's Sin City: 7, 9:30; and Sat.-Sun., 1:45, 4:15
Melinda and Melinda: 7:20, 9:30; and Sat.-Sun., 2, 4:45

■ **MAYNARD,** Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Fever Pitch: Fri.-Sat., 7, 9:10; and Sat.-Sun., 1:15, 4:15; and Sun.-Thurs., 7:15
Sahara: Fri.-Sat., 6:45, 9:15; and Sat.-Sun., 1, 4; and Sun.-Thurs., 7
Frank Miller's Sin City: Fri.-Sat., 6:45, 9:15; and Sat.-Sun., 1, 4; and Sun.-Thurs., 7

■ **NEWBURYPORT,** Screening Room (978-462-3456), 82 State St.
Off the Map: Fri.-Sat., 6:15, 8:45; and Sat., 3:45; and Sun., 5; and Sun.-Thurs., 7:30

■ **NEWTON,** West Newton Cinema (617-964-6060), 1296 Washington St.
Comme une image/Look at Me: 1:20, 3:55, 6:30, 9
Nina's Tragedies: 11:10 a.m., 1:40, 4:10, 6:50, 9:05
Les choristes/The Chorus: 1:30
Hotel Rwanda: 8:55; and Sat.-Thurs., 3:50
Lost Embrace: 1:25
Millions: 11:05 a.m., 1:45, 4:15, 6:55, 9:05
Paper Clips: Fri., Mon.-Thurs., 11:20 a.m.
Pooh's Heffalump Movie: 11:50 a.m.
Racing Stripes: Sat.-Sun., 9 a.m.
Schultze Gets the Blues: 6:25; and Sat.-Thurs., 3:45
Sideways: 8:55
Walk on Water: 1:35, 4, 6:35, 9; and Fri.-Sat., Mon.-Thurs., 11 a.m.
Watermarks: 7

■ **RANDOLPH,** Showcase Cinema (781-963-5600), Rte. 139.
Please call for times.
Fever Pitch
Sahara
Frank Miller's Sin City
Guess Who
Hitch
Hostage
Ice Princess
Miss Congeniality 2: Armed and Fabulous
The Pacifier
The Ring Two
Robots
The Upside of Anger

HIGHSMITH II: *Matt Damon in* The Talented Mr. Ripley, *also Sunday at the Harvard Film Archive.*

HIGHSMITH I: *Alain Delon in* Plein soleil/Purple Noon, *Sunday at the Harvard Film Archive.*

■ **REVERE,** Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times.
Fever Pitch
Sahara
Be Cool
Frank Miller's Sin City
Guess Who
Hitch
Hostage
Ice Princess
Million Dollar Baby
Miss Congeniality 2: Armed and Fabulous
The Pacifier
The Ring Two
Robots
The Upside of Anger

■ **SALEM,** Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
Fever Pitch: 4:30, 7; and Fri.-Sat., 9:20; and Sat.-Sun., 1:30
Frank Miller's Sin City: 4:10, 6:50; and Fri.-Sat., 9:30; and Sat.-Sun., 1:15
Miss Congeniality 2: Armed and Fabulous: Fri.-Sat., 9:15
Robots: 5, 7:15; and Sat.-Sun., 1, 3

■ **SOMERVILLE,** Loews Theatres (617-628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Fever Pitch: 11:30 a.m., 12:50, 2:20, 3:15, 4:50, 5:40, 7:20, 8:15, 9:55, 10:40; and Fri.-Sat., 12:10 a.m.
Sahara: 11:20 a.m., 2:10, 5, 7:55, 10:50
Beauty Shop: 11:10 a.m., 1:40, 4:20, 7, 9:30; and Fri.-Sat., 11:40
Frank Miller's Sin City: 11 a.m., 1:50, 4:35, 7:30, 10:20
Guess Who: 1:05, 3:30, 6, 8:35; and Fri.-11:15
Ice Princess: 11:10 a.m., 1:20, 4, 6:45, 9:40; and Fri.-Sat., 11:50
Million Dollar Baby: noon, 3, 6:30, 9:20; and Fri.-Sat., midnight
Miss Congeniality 2: Armed and Fabulous: 11:45 a.m., 2:45, 6:10, 9:05; and Fri.-Sat., 11:30
The Pacifier: 12:30, 3:45, 6:20, 8:55; and Fri.-Sat., 11
The Ring Two: 1:30, 4:10, 7:10, 10:30
Robots: 12:15, 2:35, 5:20, 7:45, 10:10; and Fri.-Sat., 12:05 a.m.

■ **SOMERVILLE THEATRE** (617-625-5700), 55 Davis Sq.
Boston Underground Film Festival: Fri. from 4 to midnight; and Sat. from 11 a.m. to midnight; and Sun., 1:15 to 9:45
The Aviator: Mon.-Wed., 4:30, 8
Hitch: 5, 7:30, 9:55; and Sat.-Sun., 1:30
Hotel Rwanda: Mon.-Thurs., 4:15, 7:20, 10
The Life Aquatic with Steve Zissou: Mon.-Thurs., 4:45, 7:15, 9:45
Sideways: 4, 7, 9:40; and Sat.-Sun., 1:20

■ **WALTHAM,** Embassy Cinema (781-893-2500), 16 Pine St.
Born into Brothels: Fri.-Sun., 1:05, 3:05, 5:05, 7:10, 9:10; and Mon.-Thurs., 2:25, 4:20, 6:15, 8:10
Bride and Prejudice: Fri.-Sun., 1:20, 4:20, 6:50, 9:15; and Mon.-Thurs., 2:30, 5:05, 7:50
Melinda and Melinda: Fri.-Sun., 1:50, 4:30, 7, 9:20; and Mon.-Thurs., 2:35, 5:10, 7:55
Million Dollar Baby: Fri.-Sun., 1:40, 4:55, 8:10; and Mon.-Thurs., 2:15, 5, 7:45
Der Untergang/Downfall: Fri.-Sun., 1:30, 4:45, 8; and Mon.-Thurs., 4, 7:15
The Wild Parrots of Telegraph Hill: Fri.-Sun., 1, 3, 5, 7:05, 9:05; and Mon.-Thurs., 2:20, 4:15, 6:10, 8:05

■ **WEYMOUTH,** Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Ice Princess: 4:45; and Sat.-Sun., 2:30
Million Dollar Baby: 7; and Fri.-Sat., 9:45
Miss Congeniality 2: Armed and Fabulous: 4:30, 7:15; Fri.-Sat., 9:45; and Sat.-Sun., 2

■ **WOBURN,** Showcase (781-933-5330), Main St., Middlesex Canal Park
Please call for times.
Fever Pitch
Sahara
Frank Miller's Sin City
Guess Who
Hitch
Ice Princess
Miss Congeniality 2: Armed and Fabulous
The Pacifier
Robots
The Ring Two
The Upside of Anger

film specials

■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Free admission.
— "Films by Frederick Wiseman": **The Store** (1983), screens Mon., 6.
— **Victory in the Pacific: An American Experience,** directed by Austin Hoyt, screens Thurs., 6:30.

■ **BRANDEIS UNIVERSITY** (617-269-7171), Wasserman Cinematheque, Sachar International Center, 415 South St., Waltham. Tickets $8, $6 for seniors and students.
— "Jewish Film Festival": **Rene and I: From Auschwitz to America** (2004), directed by Gina M. Angelone, screens Sun., 2. **In Satmar's Custody** (2003), directed by Nitzan Gilady, screens Sun., 4:30. **Turn Left at the End of the World** (2004), directed by Avi Nesher, screens Sun., 7.

■ **GRIFFIN MUSEUM OF PHOTOGRAPHY** (781-729-1158), 67 Shore Rd., Winchester. Tickets $7.
— **War Photographer,** directed by Christian Frei, screens Sun., 6.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $7, $5 for seniors and students, free for ages 8 and under.
— "An Evening with Todd Solondz": **Palindromes** (2004), and **Welcome to the Dollhouse** (1996), screen Fri., 7.
— "Tremors of Forgery: Filming Patricia Highsmith": **Ripley's Game** (2002), directed by Liliana Cavani, screens Sat., 7. **Der amerikanische Freund/The American Friend** (1977), directed by Wim Wenders, screens Sat., 9. **Plein Soleil/Purple Noon** (1962), directed by René Clément, screens Sun., 7. **The Talented Mr. Ripley** (1999), directed by Anthony Minghella, screens Sun., 9.
— "Visions of the South: Korean Cinema 1960-2005": **Oasis** (2002), directed by Lee Chang-dong, screens Mon., 7.
— "Black and White on Screen": **Toxi** (1952), directed by Robert A. Stemmle, screens Mon., 9:30.
— "Fashion and Film": **In the Mood for Love** (2000), directed by Wong Kar-wai, screens Tues.-Wed., 7.
— "Film and Autobiography": **Intervista** (1987), directed by Federico Fellini, screens Tues., 9.
— "Alain Resnais: Selected Works": **Mon oncle d'Amérique/My American Uncle** (1980), screens Wed., 9.

■ **THE INDEPENDENT** (617-440-6022), 75 Union Square, Somerville. Free admission.
— "The Brat Pack and Friends": **St. Elmo's Fire** (1985), directed by Joel Schumacher, screens Tues., 7. **Say Anything** (1989), directed by Cameron Crowe, screens Tues., 9.

■ **INSTITUTE OF CONTEMPORARY ART** (617-927-6620), 955 Boylston St., Boston. Tickets $7, $6 for students, seniors.
— **"An Evening with Louise Bourque and Local Filmmakers"** is Fri. at 8.

■ **LESLEY UNIVERSITY** (617-926-0491), Marran Theatre, Mellen St., Cambridge. Free admission.
— **From the Inside Out,** directed by April Chabries, screens Thurs., 6.

■ **MIT** (617-253-8844), Room 32-134, Stata Center, 32 Vassar St., Cambridge. Free admission.
— "Chicks Make Flicks": **Life, Death and Baseball,** directed by Marilyn Levine, screens Tues., 7.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $9, $8 for students and seniors unless otherwise noted.
— "Turkish Film Festival": **Hope** (1970), directed by Yilmaz Güney, screens Fri., 6. **Motherland Hotel** (1986), directed by Ömer Kavur, screens Fri., 8. **The Herd** (1979), directed by Zeki Ökten, screens Sat., 1:20. **Innocence** (1997), directed by Zeki Demirkubuz, screens Sat., 3:45. **Yol** (1982), directed by Serif Gören and Yilmaz Güney, screens Sun., 1. **Distant** (2003), directed by Nuri Bilge Ceylan, screens Sun., 3:15.
— "Art on Film": **Antonio Gaudí** (1984), directed by Hiroshi Teshigahara, screens Sat.-Sun., 11 a.m.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 Broadway, South Boston. Free admission.
— "April Fools Adult Film Series": **Phffft!** (1954), directed by Mark Robson, screens Thurs., 6.

Capsule reviews

A

★★★EL ABRAZO PARTIDO/ LOST EMBRACE (2004). In a Buenos Aires mini-mall that's a microcosm of the Argentine melting pot, Ariel (Daniel Hendler), whose mother, Sonia (Adriana Aizemberg), runs a lingerie shop, dreams of emigrating to Europe. That means obtaining his grandma's documents from the old country, which in turn means forcing her to confront her memories of Holocaust Poland. It also means confronting the mystery of his absent father. When Ariel was born, dad left for Israel, served in the 1973 Six Days War and never returned. Mostly, though, Ariel must deal with the everyday eccentricities of the delightful inhabitants of the mall, whom Burman captures with an affection and an irony that match François Truffaut's, though his stylistic mannerisms can seem a little imitative. Be sure to remain through the end credits for a moving musical treat. In Spanish, Korean, Lithuanian, and Yiddish with English subtitles. (100m) *West Newton.*

"ACADEMY AWARD NOMINATED SHORTS." This batch of eight shorts includes the Academy Award nominees and winners from the animated and live-action categories, and it's worth seeing if only for the animated winner "Ryan," Chris Landreth's piece about Ryan Larkin, an Oscar-nominated (for the 1968 "Walking") animator turned homeless burnout. It's psychedelic, stirring, and beautiful to watch. Jeff Fowler's fluffy "Gopher Broke" is a cartoon about a chubby gopher trying to snag some veggies. Quiet in comparison is Sejong Park's "Birthday Boy"; set in Korea in 1951, it follows a little bear cub of a boy wandering around his empty village where war looms. In the live-action set, Ashvin Kumar's "Little Terrorist" features a young Pakistani boy who accidentally crosses the border into India, with his innocence playing predictably against the politics of his mistake. In "Two Cars, One Night," an atmospheric piece from Taika Waititi and Ainsley Gardiner, the New Zealand accent sometimes makes English sound like another language. Spanish director Nacho Vigalando's "7:35 in the Morning" is a funny, dark musical in which a man considers how to woo a woman in a café. And "Wasp," the well-deserved live-action winner, is Andrea Arnold's story of a young, fiery British mother of four little girls who's alternately neglectful, hysterical, and loving. (87m) *Coolidge Corner.*

★★ALIENS OF THE DEEP (2004). Director James Cameron has spun his passion for deep-sea exploration into a series of tricked-out pseudo-documentaries. Unfortunately, they're more self-aggrandizing love-ins than enlightening scientific investigations. In *Ghosts of the Abyss* (2003), Cameron probed the wreckage of *Titanic*, the platform for the 1997 romance that struck Oscar and box-office gold. Here, he, co-director Steven Quale, and a crew of buff young scientists descend some 3500 meters to the Mid-Ocean Ridge hoping to uncover life forms akin to those envisioned on distant planets. (NASA was in on the gig.) Both films are shot/shown in the IMAX 3-D format (yes, you have to wear glasses), and though the experience is mind-boggling, it can also spark blurry optical overload. (48m) *New England Aquarium.*

★★★★DER AMERIKANISCHE FREUND/THE AMERICAN FRIEND (1977). Despite its early promise, the New German Cinema of the '70s proved short-lived and produced only a handful of masterpieces. One of them is Wim Wenders's adaptation of Patricia Highsmith's *Ripley's Game*. Set in a Hamburg that is rendered by cinematographer Robby Müller as the postmodern urban equivalent of a Caspar David Friedrich landscape, it's about Jonathan Zimmermann (20th-century Everyman Bruno Ganz), an ailing local picture framer and family man who slights American con man Tom Ripley (Dennis Hopper, sleek and wrenching) and pays the price of the mysterious stranger's enmity and friendship. In true Highsmith tradition, the story revolves around a murder plot, but unlike Hitchcock's *Strangers on a Train*, Wenders's film focuses more on pathos than on perversity. Although the murder scenes are truly horrifying and grotesquely comic, the film's sublimity lies in its moments of dark reverie, as when Jonathan delicately handles a sheet of gold leaf or sings along with the Kinks' "Too Much on My Mind." With a superb supporting cast including a virtual who's who of neglected auteurs (Sam Fuller, Nicholas Ray, Jean Eustache), it's Wenders's most accomplished expression of his themes of contemporary anomie and romantic longing. In German and English with English subtitles. (123m) *Saturday at the Harvard Film Archive.*

★★★"THE ANIMATION SHOW 2005." The dozen animated shorts that Mike Judge and Don Hertzfeldt selected for this compilation are violent, dark, existential, sometimes funny, rarely cute, gorgeous to watch, and almost entirely without dialogue. Named after a poem by Robert Frost, David Russo's atmospheric "Pan with Us" fuses live action and animation in a sober, silhouettic way. There's a similar if more gruesome sense of the macabre in Polish director Tomek Baginski's "Fallen Art," in which an obese warlord choreographs his own animated dance of death. "Ward 13," Peter Cornwell's gothic horror, is about a man imprisoned in a sadistic hospital. Tim Miller's "Rock Fish" combines *Star Wars* and *Tremors* as a giant cockroachish creature leads the hero and his future-version-of-dog through a post-apocalyptic landscape. It's more impressive for its animation than for its story. A over-imaginative dog fantasizes about the various threats to his master — squirrel attack, jump-rope hanging, bird-nest beheading — in Bill Plympton's "Guard Dog." And Hertzfeldt's own "The Meaning of Life" is an H.G. Wellsian look at evolution and de-evolution peopled by stick figures and mouthy creatures hurtling through the cosmos. (80m) *Weekend midnights at the Coolidge Corner.*

★★1/2 ANTONIO GAUDÍ (1984). Hiroshi Teshigahara's tone poem gives us shot after shot of the buildings — including the monumental, unfinished Templo de la Sagrada Família — that the visionary architect designed at the turn of the century in Barcelona: angled stone columns, scalloped balustrades, oblong windows and doors, chimneys that stare like hooded, gape-mouthed figures. Gaudí's biomorphic forms seem to defy their medium; they're like dripped clay. What's more, the film, with its evocative Toru Takemitsu score, makes a strong case for the architect not as gross sensualist but as religious ascetic. But you wish Teshigahara would tell us more about Gaudí's life. He wants to present the architecture undiluted, but film doesn't have architecture's ability to transform space, so in the end he's asking his camera to do something that just isn't possible. In Japanese with English subtitles. (72m) *Saturday and Sunday at the Museum of Fine Arts.*

ASHES OF TIME (1994). The perplexing plot of this Wong Kar-wai

Continued on page 10

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

FLICKS IN A FLASH

COMPILED BY WILL SPITZ

LEGEND

rave review, a gem; mixed response, crap shoot; turkey

Variety's Top 10 for the weekend ending 04/02/05

		PHOENIX	GLOBE	HERALD	NY TIMES	TIME	NEWSWEEK	NEW YORKER	VOICE	WASH POST	NEW YORK
1	Frank Miller's Sin City	●	★	●	★	★	★		★	★	★
2	Beauty Shop	●	★	●	●					●	
3	Guess Who	★	●	★	●					★	
4	Robots	★	★	★	●	★	★		★	★	
5	Miss Congeniality 2: Armed and Fabulous	●	●	★	★				●	★	
6	The Pacifier	★	★	●	●				★	★	
7	The Ring Two	★	★	★	★				★	★	★
8	The Upside of Anger	●	●	★	●			★	★		★
9	Hitch	●	●	★	●		●	★	★	★	★
10	Ice Princess	●	●	●	●				★	★	

"A WITTY AND ACUTE EXAMINATION OF FRIENDSHIP, AMBITION AND BETRAYAL." A.O. Scott, THE NEW YORK TIMES

"THE MOST CRITICALLY WELL-RECEIVED MOVIE IN CANNES." J. Hoberman, THE VILLAGE VOICE

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film

Continued from page 9

film has Leslie Cheung playing a swordsman in the middle of the desert who gets a visit from fellow swordsman Tony Leung. He's been hired to kill Leung by a woman because Leung jilted her sister, but then the sister hires him to protect Leung, and it appears the two sisters are really the same person (Brigitte Lin) And that's just the beginning. In Cantonese with English subtitles. (100m) *Sunday at the Brattle.*

AS TEARS GO BY (1988). Wong Kar-wai's debut feature stars Andy Lau as an unambitious, low-level gangster, Jacky Cheung as his younger partner, who's always getting into trouble, and Maggie Cheung as Andy's cousin from Kowloon, with whom he thinks about settling down. In Cantonese with English subtitles. (102m) *Sunday at the Brattle.*

★★★1/2 THE AVIATOR (2004). Before there was Spielberg, there was Howard Hughes, who spent three years to make his World War I flying-ace extravaganza *Hell's Angels*, flew around the world in record-breaking time, gave flying lessons to Katharine Hepburn, and bought TWA. All before he was 35. Orson Welles would spot a come-uppance on the way, a missing *Rosebud* to account for. But Martin Scorsese and Leonardo DiCaprio (who despite having a voice two octaves higher than Hughes's grows into the part) never go far beyond this bio-pic's opening scene of Howard's young mother tenderly, almost lasciviously, bathing her boy, who stands upright, burnished in the dusk light, in a big golden basin. That image is reflected in Hughes's many relationships. (Scorsese touches on just a few, and none of those with men.) Cate Blanchett's Hepburn and Kate Beckinsale's Ava Gardner are headstrong and fiercely independent, but they rally at once to their manchild when, Icarus-like, he starts to fall. And fall he does, twice, one crash almost comic, the other horrific and near-fatal. Then comes the worst fall of all, into madness. In the film's most touching moments, Hepburn and Gardner comfort him and give him strength to emerge, temporarily, into sanity again. Because Hughes still had work to finish. His breakdown coincided with that congressional appearance, when he was called to testify before Senator Owen Brewster (Alan Alda), a functionary of Juan Trippe (Alec Baldwin), head of TWA's corporate rival Pan Am. The way Hughes pulls himself together to rout his foes is as rousing as anything in Scorsese's *Raging Bull*. He was actually a good guy, Howard Hughes. He fought against corporate monopoly and against censorship. (His struggle to release *The Outlaw* might have gotten more time in the film.) And he was also, in his own way, a regular joe, dazzled by the glory of his life, and by its disastrous end. Lots of major Oscar nominations, but only one major winner, Blanchett for Best Supporting Actress. (169m) *Circle, Somerville Theatre (Monday through Wednesday), Arlington Capitol, suburbs.*

B

★★THE BALLAD OF JACK AND ROSE (2005). Rebecca Miller gives incest and environmentalism a bad rap in her second film, an overlong ballad that gets too operatic for its own good. Miller's husband, Daniel Day Lewis, is gaunt and persnickety as Jack, a latter-day hippie who with his teenage daughter Rose (Camilla Belle) is the last resident of a defunct '70s commune on an island off the East Coast. Developers have invaded, and Jack amuses himself by firing a shotgun at builders working on the new construction. But his health, like the movement, is fading fast (blame cigarettes and impractical idealism), and in order to provide for Rose, he brings his brassy girlfriend, Kathleen (Catherine Keener), and her two sons — sinister Thaddius (Paul Dano, doomed to playing creeps since his terrific debut in *L.I.E.*) and gay and overweight Rodney (Ryan McDonald) — into the household. What starts as a formulaic John Sayles movie turns into a creepy and pretentious sexual-initiation story as precocious Rose outdoes her dad in extravagant behavior to get his attention. Despite Day Lewis's noble anguish, the youngsters provide the film's only credibility and amusement, and a climax involving the most overwrought snake symbolism since *The Lair of the White Worm* suggests that Miller should focus on short stories. (111m) *Harvard Square.*

★1/2 BEAUTY SHOP (2005). No surprise that the sit-commish spinoff *Beauty Shop* bears a resemblance to *Barbershop*, the 2002 film starring Ice Cube that engendered it. It has the same assemblage of wacky characters, this time more female-centric: the comedy now is about breast implants and cheating men, though still with the token white stylist (Alicia Silverstone) struggling to fit in and still with financial troubles threatening to ruin everyone's good time. Kevin Bacon misses the mark as a rival salon owner, his performance nothing more than a bad accent wrapped in a too-tight shirt. But Queen Latifah as Gina, the plucky new salon owner, carries the film with laid-back ease, and director Bille Woodruff sprinkles a few-good looking men into the mix, including Djimon Hounsou, to make for attractive backgrounds. Like *Barber Shop*, *Beauty Shop* achieves a pleasant vibe, but it's too relaxed, like a saggy permanent. Predictable conflicts are resolved with minimal fuss, the plot twists and romantic entanglements are visible from a mile off, and no character strays from his or her prescribed role. No dye job will hide the fact that this franchise has gone prematurely gray. (105m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★1/2 BECAUSE OF WINN-DIXIE (2005). It's a Hollywood axiom that a kid or a dog will upstage even the best performance. All the same, Cicely Tyson (a near-blind recluse), Eva Marie Saint (a lonely librarian), Jeff Daniels (the dad), and rocker Dave Matthews (a mentally challenged drifter) try their darndest to compete with the antics of Annasophia Robb as Opal and the uncredited star who plays the mutt Opal names after the supermarket where she found him. Dirty, smelly, and destructive, Winn-Dixie is no favorite of the owner of the trailer park where Opal lives with her lonely dad (Daniels), who she refers to in saccharine voiceover as "The Preacher." But the dog is new-kid-in-town Opal's only friend, and his antics have a way of helping people's lives get better. Opal's mother left home long ago, and her father's poorly paid clergy job keeps them on the move, so of course they will bond over this troublesome pooch, who also helps Opal win over the town's oddballs. Director Wayne Wang has made a sappy, predictable film, and Miss Robb's performance grates on the nerves. But there are some bright spots, as when Dave Matthews's Otis softly sings a song to Opal and soothes the savage breast of every critter in the pet shop. It's silly but sublime, like most movies about dogs who don't speak in human voices. (106m) *Arlington Capitol, suburbs.*

★1/2 BE COOL (2005). What's cool about *Be Cool*, sequel of sorts to Barry Sonnenfeld's very cool *Get Shorty*, the 1995 adaptation of Elmore Leonard's black-comic crime novel? Not John Travolta returning as Chili Palmer, the mob "shylock" who decides to take up movie producing. Here he turns to popular music, a career move complicated when a pal (the long uncool James Woods) gets offed by the Russian mob. Although Travolta does take a graceful turn on the dance floor, he plays the role like a beef carcass sporting a black suit and a smirk. Neither is it the usually cool Uma Thurman; she plays the dead man's widow and now sole owner of his independent record company (she wears T-shirts reading "mourning" and "widow," which is cool) who has an Aerosmith tattoo on her butt (Aerosmith is this film's measure of cool) but comes off otherwise as a whiny and not bright basket case. The cool singer she and Chili are promoting (Christina Milian) is not cool; she has less pizzazz than Christine Aguilera doing a Pepsi ad. And F. Gary Gray's direction, which shows no discrimination between utter crap and the occasional gem of coolness, is not cool. So what *is* cool about *Be Cool*? Vince Vaughn is hilarious as a record executive with gangsta pretensions. The Rock is a hoot as a gay actor/bodyguard whose audition monologue is actually a dialogue from *Bring It On*. And Cedric the Entertainer is very cool as a rap producer who, when someone utters a racial insult, delivers an eloquent speech about the history of racism and the unacknowledged contribution of African-Americans to our culture and economy. Then he blows the guy's toupee off with a jewel-encrusted revolver. In a movie as crassly exploitative as this one, such truths aren't just cool, they're cruel. (114m) *Fenway, suburbs.*

★★★BORN INTO BROTHELS: CALCUTTA'S RED-LIGHT KIDS (2004). A camera might not be able to redeem reality, but sometimes it can save the soul of the person snapping the picture. Photographer Zana Briski took the red-light district of Calcutta as a subject and lived there for a few years, getting to know the prostitutes and their families, several generations of prostitutes often living and working under one roof. The plight of the children touched her, and being at a loss for any other way to help them, she taught them her craft. In many cases, they responded with enthusiasm and genuine talent, and a handful of the brightest are profiled in this moving and inspiring documentary Briski directed with Ross Kauffman. As touching as it is to see a waif-like 10-year-old girl escape the fate of her mother and her grandmother and enter a prestigious boarding school, it's more impressive to look at the beauty, pathos, and magic these kids with their cameras discover in their sordid surroundings. Although the film indulges at times in stylized, sitar-backed montages, Briski comes across as a compassionate artist and humanitarian, and her film took home the Oscar for Best Documentary of 2004. In English and Bengali with partial English subtitles. (85m) *Kendall Square, Embassy.*

"BOSTON UNDERGROUND FILM FESTIVAL." The seventh annual event concludes with a weekend of independent film and video making. *Somerville Theatre (Friday through Sunday).*

★★1/2 BRIDE AND PREJUDICE (2004). A modern retelling of Jane Austen's *Pride and Prejudice* from the director of *Bend It like Beckham*, Gurinder Chadha's Bollywood musical transplants the story to India, but her heroine, Lalita, remains true to Elizabeth Bennet. Lalita is played with an easy charm by Indian superstar Aishwarya Rai, whose enormous liquid eyes radiate a spiritual well-being that suits her character's quiet self-confidence. Chadha incorporates some classic Bollywood tropes, including lavish musical numbers that add goofy fun to an old story. Some elements don't update as easily, however, and the Wickham subplot, in which a womanizing pretty boy with a dark past charms Lalita and her sister, makes little sense in a modern context. The complicated plot along with the musical numbers is a lot to squeeze into a two-hour film; the pacing becomes perilously rushed and confusing toward the end. Martin Henderson is a fairly boring Darcy, here an American hotel magnate, and Naveen Andrews as Bingley is wasted in the nice-guy role. Chadha's mix of Hollywood and Bollywood may baffle some, but for neophytes, the familiarity of the story makes *Bride and Prejudice* a good introduction to the one of the world's most popular film industries. In English, Hindi, and Punjabi with partial English subtitles. (111m) *Embassy.*

C

★★★LES CHORISTES/THE CHORUS (2004). Christophe Barratier's tender coming-of-age tale offers a few twists on the tough-love formula of such classics as *To Sir, with Love* and *Stand and Deliver*. Here the instructor thrown into the task, Clément Mathieu (Gérard Jugnot), uses his love of music to reach out to the disenfranchised at a post-WW2 boys' reform school tucked away in the French countryside. He's the offset to the megalomaniac

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★★★1/2 SIDEWAYS (Fox). Writer/director Alexander Payne's latest is an alternately rollicking and mournful road comedy about the terrors of settling into middle age. Jack (Thomas Haden Church) is about to get married, so his pal since college, Miles (Paul Giamatti) devises a week-long vacation in Southern California wine country as a male-bonding ritual centered on golf, good food, and Miles's hobby, wine tasting. But Jack has other ideas: he wants to enjoy his last vestiges of sexual freedom, and he hopes that Miles, who has sunk into a miserable reclusiveness since his own marriage broke up, can get laid too and loosen up a little. Church (Lowell Mather on the TV series *Wings*) is hilarious; he gets the one-two punch of Jack's puerile sensuality and his hang-dog air of abashment whenever he's chastised. The movie is wise enough to match him up with Payne's wife, the raucous Korean-Canadian actress Sandra Oh, as Stephanie, whom the men run into pouring at a winery — a good-time gal with a vulnerable heart. But Miles is the protagonist, and Virginia Madsen's Maya is the warm-blooded waitress who tempts him out of his emotional hibernation. Their scenes together are superb, even the big one Payne and Taylor can't resist overwriting, where these two aficionados couch their sexual desires and trepidations in a discussion of wine. *Sideways* winds up on a tentative, hopeful note as Miles puts his heart on the line one more time. *About Schmidt* may have catapulted Payne into the ranks of major Hollywood directors, but this is the movie that earns him his place among them. (123m)

★★★ SPANGLISH (Sony). Oscar-winning director and screenwriter James L. Brooks (*Terms of Endearment*; *As Good As It Gets*) returns to familiar territory after a seven-year absence with *Spanglish*. The wait was mostly worth it. Drawing his initial inspiration from a Spanish-speaking employee and her English-translating daughter, Brooks developed his culture-crossing exploration of mother-daughter bonds through conversations with as many as 18 Hispanic women at once. Less might have equaled more. A humanely comic drama, *Spanglish* suffers from a mild excess of plot. Spellbinding in her English-language debut, Paz Vega (like Penélope Cruz, but with talent) stars as "drop-dead crazy gorgeous" Flor, a Mexican immigrant seeking a better life for her daughter Cristina (Shelbie Bruce). As housekeeper for Bel Air belle of neuroses Deborah Clasky (Téa Leoni, struggling with an unsympathetic role) and her family, Flor experiences all the drama you'd expect from a Brooks film. Third-act complications have her romantically inclining toward the "best chef in the US," Clasky patriarch John (Adam Sandler, channeling Albert Brooks); this builds to an emotional climax that risks the audience's allegiance to the sharply observed characters. Even if they're occasionally unpleasant, some risks are worth taking. (135m)

★★1/2 THE CORPORATION (The Criterion Collection). Composed mostly of talking heads (Howard Zinn and Noam Chomsky are among the usual and unusual suspects), coy snippets of '50s public-service shorts, and baldly literal illustrations of metaphors (corporations are compared with Frankenstein's monster; cut to the same from the campy *La figlia di Frankenstein*), the first half of this stolid documentary from Mark Achbar and Jennifer Abbott enumerates the sins of the title entity. It was declared the legal equivalent of a person in a 19th-century US court decision — so what kind of person might the corporation be? A psychopath, according to the film's analysis, a comparison that in the hands of a Michael Moore (who makes an appearance) might have been sardonic fun. Here it's a bit of a rote lesson (the film is based on Joel Bakan's earnest tome *The Corporation: The Pathological Pursuit of Profit and Power*). Things pick up in the second half, though, as the film delves into this psychopath's prognosis, looking forward to the privatization of every commodity from drinking water to DNA to personal relationships. In short, the corporation will plunder the bodies, souls, and civil rights of the real persons it pretends to be in order to turn a profit. It may not be as flashy as *Fahrenheit 9/11*, but *The Corporation* comes closer to the true nature of the beast. (145m)

★★1/2 FADE TO BLACK (Paramount). Jay-Z's fans will doubtless love this concert documentary, which cuts between shots of his record-breaking Madison Square Garden appearance and footage of the making of *The Black Album*. Studded with cameos by hip-hop luminaries from Mary J. Blige to Beastie Mike D, *Fade to Black* has plenty of celebrity appearances and hit songs to keep things lively, but it never penetrates Jay-Z's public persona. Filmmakers Patrick Paulson and Michael John Warren have access to the recording studio, so we get a glimpse into Jay-Z's work methods (he doesn't write down his lyrics, for example, keeping them all in his head as he lays down tracks), and he does a voiceover in which he talks about his dream of playing Madison Square Garden, but that's about as deep as it goes. Supporting players Pharrell Williams and Rick Rubin actually get excited about the music, collaborating giddily and joking around in the studio; they seem like real people, unlike the film's ostensible star. Fans who missed the sold-out concert will be content with the man on stage; the rest of us might wish for a little more. (109m)

★★1/2 ZERO DAY (Home Vision Entertainment). Ready for Columbine to explode in your face? Ben Coccio's film is a potent, unsentimentalized fictional imagining of what led up to, and what happened, on that kamikaze day of random murder. The audience is a captive witness to a year of homicidal planning, cooped up with Calvin (Calvin Robertson) and Andre (Andre Keuck), creepy high-school lads with a fetishized love for weaponry, a warped romantic belief that they are high-school samurai, and an essentially American obsession with having their saga of death live on for the media: they tape everything so it can be turned over, ideally to Wolf Blitzer at CNN. *Zero Day* is shot low-res-and-improv-*Blair-Witch*-style on DV, and the two unknown leads are charismatic in a sick, nasty kind of way. Not for everybody, this low-rent *Taxi Driver*–meets–*Compulsion* nonetheless deserves a niche audience. (92m)

★1/2 ELEKTRA (Fox). Jennifer Garner's comic-book vixen from *Daredevil* gets promoted from side dish to feature entrée here, but the result doesn't do the *Alias* star justice, since the filmmakers simply drop a superhero boilerplate around the pouty aloofness of her Sydney Bristow persona. Like Sydney, Elektra is a conflicted assassin careering about in scanty outfits, but her one-woman wrecking machine is also endowed with the ability to see the near future, move like the wind, and wield some mean cutlery as she tries to keep a gifted prodigy (Kirsten Prout) from falling into wrong hands (a band of transmogrified ninjas named the Hand). In an era of Crouching Tigers, Flying Daggers, and Killed Bills, however, this chintzy hybrid of *X-Men* and *Mortal Kombat* doesn't cut it. Thumbs up when Elektra describes her lethal profession as "layoffs and payroll reductions" and when she slaps a deadly, girl-on-girl kiss on Typhoid (Natassia Malthe). Otherwise, you're left with stilted dialogue and dark, underlit sets, all limned by director Rob Bowman, who perfected such shtick on *The X Files*. (96m)

headmaster (François Berléand), who has delusions of grandeur and favors draconian disciplinary tactics yet allows Mathieu to "experiment" by forming a choir (thus the title). The predictable pitfalls are followed by emotional healing, yet *Les choristes* works, much of its success hanging on the poised performance by Jugnot, whose failed musician is also in need of redemption. In one telling moment, after a mercurial youth has rendered a bulbous caricature of Mathieu's bald head on the board, Mathieu one-ups his assailant with a stroke of chalk, gaining credibility with the boys and the audience as well. In French with English subtitles. (97m) *West Newton.*

★★★1/2 CHUNGKING EXPRESS (1996). The skimpy plot — two barely connected tales, each about a cop (Takeshi Kaneshiro, Tony Leung) having love trouble — isn't what powers Wong Kar-wai's giddy riot of a movie. Instead, it's the kaleidoscopic tangents of whirling color, style, and spirit, and a lyricism that recalls the French New Wave. The film is a trifle, but Wong knows the secret of making surfaces beguiling, especially when they're occupied by Hong Kong pop star Faye Wang, she of the pixie eyes and Jean Seberg haircut. In Cantonese and Mandarin with English subtitles. (102m) *Monday and Tuesday at the Brattle.*

★CLOSER (2004). *People* may have deemed Jude Law the sexiest man of the year, but he's no match for Clive Owen in Mike Nichols's glib and phony *Closer*, a *Carnal Knowledge* for an age that no longer knows what either of those words means. Law's Dan is the "writer" (he pens obits and is a struggling novelist no less) in a quartet of intercoupling, metaphorically schematic stereotypes who talk a lot about sex and truth but show little comprehension of or interest in either. Owen's Larry is the "doctor" (a dermatologist! as in "skin deep?"); rounding out the team are Julia Roberts as Anna, the "photographer" who, in the words of Alice, "the stripper" played by Natalie Portman (prancing in Victoria's Secret skivvies and the pink wig from Ken Russell's *Crimes of Passion*), makes pictures of sad strangers look beautiful so we can feel reassured about life. Nichols and screenwriter Patrick Marber (adapting his own play) try to make beautiful faces look like sad strangers to reassure us about our sophistication, but only Owen brings truth to dialogue like "I'm a cave man!", "Have you seen a heart? It looks like a fist covered in blood!", and "Thank you for your honesty. Now fuck off and die." Nichols tarts up the staginess with a breezily achronological narrative and motifs involving aquariums and smoking, but *Closer* is too closed for discomfort. (103m) *Arlington Capitol (Monday through Thursday), suburbs.*

COMME UNE IMAGE/LOOK AT ME (2005). Peter Keough's review is on page 7. In French with English subtitles. (110m) *Kendall Square, West Newton.*

D

★★★DAYS OF BEING WILD (1991). Wong Kar-wai's film offers a look back at gay Hong Kong pop dreamboat Leslie Cheung (who at age 46 plunged from the Mandarin Oriental Hotel on April 1, 2003) at his most ripe and primal: a tantalizing young man eroticized by master cinematographer Christopher Doyle in the opulent style of 1940s Hollywood glamor photos. He evokes James Dean but also Dean's *Rebel Without a Cause* dark-haired sidekick, androgynous Sal Mineo. It's 1960, the period of Jean-Luc Godard's *À bout de souffle* ("Breathless"), and there's an obvious connection when Yuddy, Cheung's small-time gangster, comes at Coca-Cola salesgirl Su Lizhen (Maggie Cheung) in the brash, won't-take-no manner of Parisian thug Jean-Paul Belmondo courting "Canary Girl" Jean Seberg. Yuddy scores not only with Su Lizhen but, soon afterward, with a shrill showgirl named Mimi (Carina Lau). He's a classic womanizer; his problem, beyond a heavy dose of existential ennui, is his discovery that the woman he has believed to be his mother, a powdered courtesan (Tita Muñoz), was paid off to adopt him. There's a great droll ending about 75 minutes into *Days of Being Wild* when Yuddy finds his real mother in the Philippines. Unfortunately, the movie goes on for another quarter-hour, with weird plot turns in the rural Philippines and a seedy action sequence. Wong has always had some wobbly moments in his movies. But this one is more than saved by Cheung's presence, and by the riveting scenes in bed. In Cantonese with English subtitles. (94m) *Friday and Saturday at the Brattle.*

★★★1/2 DISTANT (2003). Winner of Cannes's Grand Jury Prize in 2003, Nuri Bilge Ceylan's third film pursues the same themes as *The Town* (1998) and *Clouds of May* (1999) — the gulf between one's origins and one's fate, between the deprivation of the old ways and the alienation of the new — but without the Kiarostami-like self-reflexivity of those works. Mahmut (Muzaffer Özdemir, who played a filmmaker in *Clouds of May*) is a wanna-be Tarkovsky (he watches *Solaris* on his VCR but switches to porn) who has fled his rustic roots to make his dreams come true in Istanbul, his version of New York. At age 40, however, he's resigned himself to a comfortable career photographing ceramic tiles. His estranged wife is about to repatriate in Canada with her new husband, and his only constant companion is a mouse that he tries without success to eradicate. And that, except for smoking and watching TV, is pretty much Mahmut's life until a cousin from the old village turns up. Laid off by the local factory, Yusuf (played by Ceylan's real-life cousin, the late Mehmet Emin Toprak, co-winner with Özdemir of the Cannes 2003 Best Actor Award) hopes to crash at Mahmut's place until he gets a job on a ship, or whatever. A subtle, slower, and much darker *Odd Couple*, *Distant* lives up to its title, glimpsing a void of alienation that transcends nation and history and engulfs East and West, past and future alike. In Turkish with English subtitles. (110m) *Sunday at the Harvard Film Archive.*

DUST TO GLORY (2005). Tom Meek's review is on page 7. (97m) *Kendall Square.*

E

EROS (2005). See "Film Culture," on page 6. In Mandarin ("The Hand") and Italian (Il filo pericoloso delle cose") with English subtitles. (104m) *Kendall Square.*

F

★★FALLEN ANGELS (1995). In putting together *Chungking Express*, his 1994 international breakthrough film, Wong Kar-wai decided he had too much material, so he reserved the surplus for his next movie. Like *Chungking Express*, *Fallen Angels* tells two separate and essentially unrelated stories — though here, the stories are intercut rather than presented sequentially. Assassin Wong Chi-Ming (Leon Lai) gets his assignments from an agent (Michele Monique Reis) he seldom sees but who expresses her secret affection for him by managing his life, cleaning up after his hits, and even straightening out his apartment (like Faye Wang in *Chungking Express*). The agent lives in a rooming house owned by the father of the movie's other protagonist, an ex-convict named He Zhiwu (Takeshi Kaneshiro); and she and Zhiwu keep barely missing each other — and a possible chance for romance. *Fallen Angels* is a lot funnier than *Chungking Express*, but it's also sillier and in the end much slighter. If you want to know what Wong really has to say about fate and romantic obsession, see his 1996 effort, *Happy Together*, a great leap forward in maturity and style. In Cantonese with English subtitles. (96m) *Monday and Tuesday at the Brattle.*

FEVER PITCH (2005). Peter Keough's review is on page 5. (98m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill,* **FILANTROPICA (2002).** This is Romanian director Nae Calanfil's black-comic look at a high-school teacher looking to earn extra money. In Romanian with English subtitles. (110m) *Monday at*

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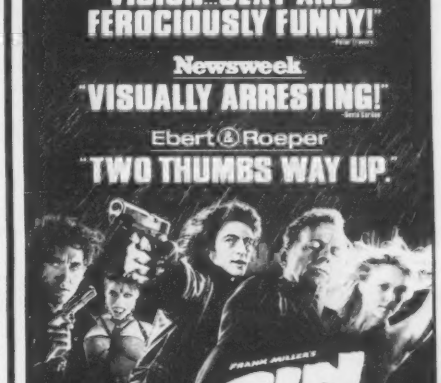
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Continued from page 11

the Belmont Studio Cinema.

★★1/2 FRANK MILLER'S SIN CITY (2005). Robert Rodriguez's precise rendering of every page (those deleted from the film will appear in the DVD version) of three volumes of Frank Miller's comic-book series recalls Gus Van Sant's frame-by-frame re-creation of *Psycho*, though it's not as self-consciously pointless. Rodriguez has even given Miller co-directing credit, despite objections from the Directors Guild, and added Miller's name to the title. In integrating the three story lines, he engages in some chronological sleight-of-hand similar to that of Quentin Tarantino (who is "special guest director" for one brief segment) in *Pulp Fiction*. Not that he needs to. It's the same basic story in each case, with a hard-boiled nihilist/romantic knight errant saving an innocent (almost always big-breasted, or soon to be) from the depraved powers that be or, failing that, killing as many of the bad guys in graphically inventive ways as possible. In "The Hard Goodbye," Marv (Mickey Rourke) is framed for the murder of a beautiful dame and has to call on his own superpowers plus the warrior prostitutes of Old Town to take down the omnipotent Bishop Roark (Rutger Hauer) and his ninja cannibal nerd Kevin (Elijah Wood). In "That Yellow Bastard," Bruce Willis brings iron-jawed righteousness to Hartigan, a cop compelled to tie up one last loose end — rescuing an 11-year-old girl from a "drooling lunatic" — before retiring. But it's pretty obvious that the culprit is a projection of his own repressed desire, especially when years pass and the girl grows into Jessica Alba as a lasso-spinning dancer in a topless club. In "The Big Fat Kill," the good intentions of Clive Owen's shadowy Dwight drown in a gruesome massacre orchestrated by Rosario Dawson's army of heavily armed hookers. In short, the kids are going to love it — and perhaps it's not for adults to tell them not to. (126m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

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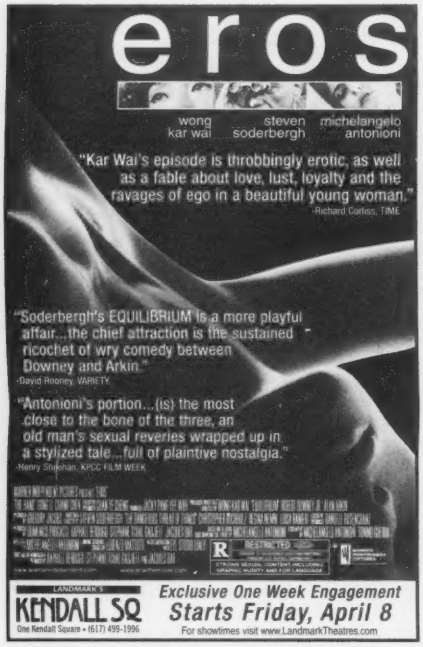
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steven soderbergh
michelangelo antonioni
"Kar Wai's episode is throbbingly erotic, as well as a fable about love, lust, loyalty and the ravages of ego in a beautiful young woman."
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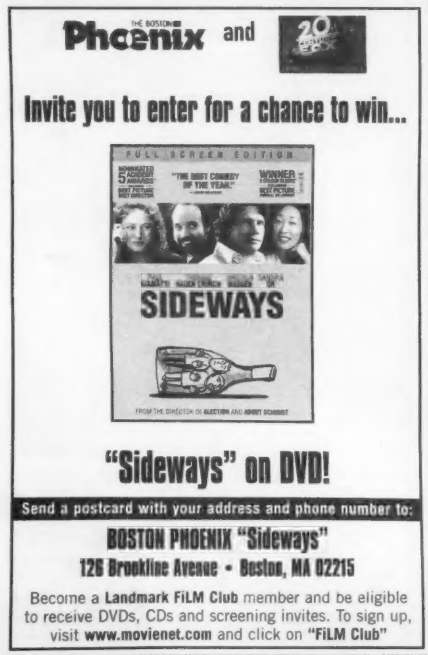
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G

★GUESS WHO (2005). Turning the tables on Stanley Kramer's 1967 drama *Guess Who's Coming to Dinner*, director Kevin Rodney Sullivan's unromantic comedy brings us Bernie Mac as Percy Jones, family man and egomaniacal loan officer, and Ashton Kutcher as Simon Green, his wishy-washy potential son-in-law. Having decided not to inform her father that Simon is white, Theresa (Zoë Saldaña) introduces them just days prior to her parents' 25th wedding anniversary. What ensues is a tired succession of set-ups in which Simon guilelessly seeks to prove his worth in the intimidating presence of Percy (who frequently refers to himself in the third person). Uncomfortable as this is for Simon, it's more so for the audience to watch Kutcher goof his way unconvincingly through the movie. *Guess Who* is about understanding, and anyone who's seen the trailer has probably understood all there is to know about the film. (103m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

H

★★★HAPPY TOGETHER (1997). Hong Kong filmmaker Wong Kar-wai (*Chungking Express*) narrows his focus to just two (sometimes three) characters here and distills his motifs of loneliness and missed connections down to their bitter essence. Gay lovers Lai Yiu-Fai (Tony Leung) and Ho Po-Wing (Leslie Cheung) have moved from Hong Kong to Argentina, only to find that the alien land exacerbates their differences. They split, yet when Po-Wing shows up at Yiu-Fai's tiny room after being badly beaten, Yiu-Fai nurses him back to health. Later, after Po-Wing walks out on him again, Yiu-Fai befriends a straight, younger man named Chang (Chang Chen), who inspires him as a model of emotional self-sufficiency. If Wong is short on plot, he's long on atmosphere. He and his great cinematographer, Christopher Doyle, have style to burn. And Wong deserves credit for creating a gay couple out of Hong Kong superstars without resorting to stereotyping. In Cantonese, Mandarin, and Spanish with English subtitles. (b&w and color/96m) *Wednesday at the Brattle.*

HEAVEN'S GATE (1980). Michael Epstein, author of *The Final Cut: The Making and Unmaking of Heaven's Gate*, will introduce the Saturday screening of Michael Cimino's epic Western about the wars between 1890s landowners and cattle drivers in Johnson County, Wyoming, a box-office disaster of mythic proportions. Can it really be that bad? Watch Kris Kristofferson, Christopher Walken, John Hurt, Sam Waterston, Brad Dourif, Isabelle Huppert, Joseph Cotton, and Jeff Bridges and judge for yourself. This is the original cut, not the (reportedly) five-hour director's version or the recut 149-minute version. (219m) *Saturday and Sunday at the Brattle.*

THE HERD (1978). Yilmaz Güney is said to have written the screenplay for this film while in a prison cell he shared with 80 other men; the one cinema that attempted to screen it was shut down after a bomb attack. The title flock of sheep get taken to Ankara by a nomadic herdsman; some die along the way and others are stolen, and when he arrives, he receives much less money than he was promised. Güney directed with Zeki Ökten. In Turkish with English subtitles. (125m) *Saturday at the Harvard Film Archive.*

★★1/2 HITCH (2005). *Alfie* meets *Queer Eye for the Straight Guy* in this romantic comedy of errors. Will Smith's Alex Hitchens is a professional pick-up consultant who helps his uncouth clients win over their dream dates. His latest project is an obese accountant (Kevin James, from TV's *King of Queens*) who yearns for a blue-blooded heiress. All seems well until an attractive gossip columnist (Eva Mendes) starts snooping for a scoop on the date doctor. Much of *Hitch* has an artificially old-fashioned feel: the newsroom banter and the sappy dialogue in scenes with Mendes sound cribbed from a Cary Grant movie and out of place in the picture's yuppie milieu. Still, what the film lacks in depth it compensates for in its well-played slapstick. Smith's improvisations are reliably fine, but it's the oafish James who steals the show. (120m) *Boston Common, Fenway, Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★★HOPE (1970). Yilmaz Güney's portrait of social injustice here is much more modest than the one he scripted for Serif Gören's *Yol* but also more harrowing and mysterious. Cabbar (Güney), the driver of a broken-down hackney carriage, buys lottery tickets in a desperate attempt to win enough money to support his wife, his mother, and his five children. But his luck just gets worse. A careless driver kills his horse, and he joins a half-mad friend and a disreputable fortune teller in a treasure hunt. Güney acknowledges his debt to Vittorio de Sica's *Ladri di biciclette/The Bicycle Thief* with a whimsical allusion, but the film's power and vision are all his own. Especially in the second half, when the Sisyphean search for buried gold begins, he transcends mere realism with Ingmar Bergman–like images of madness, loss and tragedy. In Turkish with English subtitles. (b&w/100m) *Friday at the Harvard Film Archive.*

★★★HOSTAGE (2005). Bruce Willis gets back to his *Die Hard* roots in this hard-boiled thriller about a cop trying to rescue an impounded family while his own kindred are likewise being held somewhere sight unseen. Like John McClane, Jeff Talley is the X-factor in a maelstrom of machinations where his resourcefulness and his resolve serve him better than his brawn or his Glock. The standoff begins ordinarily enough when a trio of joyriding punks (led by Boston's own Jonathan Tucker) seize the palatial hillside estate of an executive (Kevin Pollak) and Talley, once a negotiator with the LAPD, now the chief of police in a small Ventura County enclave, is the Johnny-on-the-spot. From there, the wild cards fall. One of the home invaders is a trigger-happy sociopath (Ben Foster, also from Boston and looking like Trent Reznor's mini-me), the executive moonlights as a bookie for an organized crime syndicate with a vested interest in the situation's outcome, and the manse holds more lock-up and lock-out surprises than *Panic Room*. French director Florent Emilio Siri, who cut his teeth on video games and has an obvious penchant for pulp noir, keeps the adrenaline flowing even when the plot snags and Willis is blistering as the torn soul dancing on hot embers while trying to hold the universe together. (113m) *Boston Common, Fenway, suburbs.*

★HOTEL RWANDA (2004). Like *The Killing Fields* and *Schindler's List*, Terry George's *Hotel Rwanda* has to execute a delicate balancing act, making you feel bad but not so bad that you won't stay until the end of the movie. It must make you feel that however horrific the circumstances, some beacon of redemption and salvation shines forth. No easy task when more than 900,000 Tutsis are getting hacked to death by machete-wielding Hutu militia while the Western powers look on and do nothing. Paul Rusesabagina, the fussy Hutu manager of the four-star Hôtel des Milles Collines in Kigali, did do something: through craft, bribes, manipulation, and sheer brazenness, he saved more than a thousand people. Paul Cheadle certainly does justice to his character's heroism with his restrained, vulnerable, and passionate performance. George, however, reduces the unthinkable tragedy to a banal TV disaster movie replete with narrow escapes, tears, and embraces. He gives lip service to the West's appalling failure to intervene, and he does the necessary service of making people remember. But only at the expense of making them feel good about not forgetting. (110m) *West Newton, Somerville Theatre (Monday through Thursday), Arlington Capitol, suburbs.*

I

★★ICE PRINCESS (2005). At first, this Cinderella story about a physics whiz turned figure skater (Michelle Trachtenberg of *Buffy the Vampire Slayer*) appears to be a schmaltzy hybrid of *The Princess Diaries* and *Ice Castles*. But then *Sex and the City*'s Kim Cattrall swaggers in as a hard-bitten coach, all glowers and squints and tough talk about triple loops, and it's clear that this is the *Johnny Guitar* of ice-skating movies. In the repressed Mercedes McCambridge role is a hapless Joan Cusack as the heroine's Harvard-obsessed feminist mother; when she discovers a slinky red skating costume in her daughter's bag, it's as if she'd turned up crystal meth. Such howlingly campy dramatics actually rescue the film from its halting start, as do the inevitable salchows and sitspins and the arrival of a knight on shining Zamboni (Trevor Blumas). Not exactly what you'd expect from director Tim Fywell, who last helmed the lush 2003 teen romance *I Capture the Castle*. This earnest allegory about passion, hyper-parenting, and the agonies of a popped lutz is wobbly at best. (92m) *Fresh Pond, Chestnut Hill, suburbs.*

★★INNOCENCE (1997). Zeki Demirkubuz ends his film with a quote from Samuel Beckett, and the Theater of the Absurd has seldom been as theatrical. A sheepish convict released after a 10-year sentence drops by a small town where he befriends a couple with their own tale to tell: she's a nightclub singer/prostitute infatuated with another imprisoned murderer, and her companion is in love with her but pimps her out to pay the bills. They fight a lot, sometimes with guns. The hero falls in love with the singer, and things really get out of hand when the other convict escapes and the title virtue is put to the test. Or something like that — the film's hysteria and melodramatic excess are hard to figure. In Turkish with English subtitles. (110m) *Saturday at the Harvard Film Archive.*

★1/2 INTERVISTA (1987). Fellini's valentine to Cinecittà (the Italian Hollywood) on the occasion of its 40th birthday was one of the director's attempts to find something — anything — to make movies about. In the course of "interviewing" Fellini, a Japanese television crew get an inside look at the Italian film industry; what they see may be Fellini's effort at self-criticism, but it looks more like self-congratulation. The one affecting moment arises out of a scene where Marcello Mastroianni and Anita Ekberg watch themselves gamboling in the Trevi Fountain in *La dolce vita*: the nostalgia they feel for their youth and beauty is palpable. (105m) *Tuesday at the Harvard Film Archive.*

★★★★IN THE MOOD FOR LOVE (2001). This masterpiece of romantic dissatisfaction from Wong Kar-wai has Chow Mo-wan (Tony Leung Chiu-wai) and Su Li-zhen (Maggie Cheung Man-yuk) bumping into each other as they move into the same apartment building. Both are married, but their partners aren't around to help — indeed, Mo-wan's hotel-receptionist wife and Li-zhen's businessman husband never seem to be around, and gradually it dawns on Mo-wan and Li-zhen that their spouses are having an affair. So do they fall in love themselves? *Mood* is a fetishistic movie, a love story enacted more by its set design and costumes than by its characters. Transience dooms Mo-wan and Li-zhen as much as their own paralysis or the disapproval of neighbors. For Wong, the mood for love is at best nostalgia; even when consummated, love is gone before you know it, an absence never filled. In Cantonese and Mandarin with English subtitles. (98m) *Tuesday and Wednesday at the Harvard Film Archive; Thursday at the Brattle.*

L

★★★★THE LIFE AQUATIC WITH STEVE ZISSOU (2004). In its subtle violations of the laws of physics and logic, its abrupt close-ups of surreal details, its fusion of elements of fear and desire, Wes Anderson's film blithely imitates many of the mechanics of dreaming. It opens with a proscenium, a curtain rising, and a screening of *The Life Aquatic with Steve Zissou*. It's "Adventure No. 12: 'The Jaguar Shark' (Part One)," and the somewhat crapulous Jacques Cousteau figure of Zissou (Bill Murray, taking it up a notch after *Lost in Translation*) introduces the crew of his oceanographic vessel the *Belafonte*: Klaus Daimler (Willem Dafoe), the ship's engineer and a co-dependent adorer of Steve; Eleanor Zissou (Anjelica Huston), Steve's Olympian wife and the brains behind the operation; Pelé dos Santos (Seu Jorge), safety expert and performer of the bossa nova versions of the David Bowie songs that make up much of the film's soundtrack; and Esteban du Plantier (Seymour Cassel), chief diver and Steve's oldest colleague, whose death at the jaws of the mythic "Jaguar Shark" brings "Adventure No. 12 (Part One)" to an end — whereupon the lights come up and Zissou vows to kill the shark in "Part Two." Slick rival Alistair Hennessy (Jeff Goldblum), who's also Eleanor's former spouse, has drained all the grant money; fortunately, Ned Plimpton (Owen Wilson), who may be Steve's son from a liaison three decades before, has a hefty inheritance, and he's promptly enlisted as co-investor and crew member. The arrival of journalist Jane Winslett-Richardson (Cate Blanchett) to write an article on Steve raises the hope of renewed publicity; pregnant and mateless, Jane brings her own problems and possibilities. Few directors could sustain the *Belafonte*'s heavy emotional and thematic cargo with the grace, wit, and spontaneity of Anderson. And as the grizzled Peter Pan, Murray puts in his most understated and complex performance; he's by turns pathetic, obnoxious, and scintillating. (118m) *Somerville Theatre (Monday through Thursday), suburbs.*

★1/2 UN LONG DIMANCHE DE FIANÇAILLES/A VERY LONG ENGAGEMENT (2004). No human calamity can withstand Audrey Tautou's impish smile. The carnage of World War I fades as nothing before its light. In the opening scenes of Jean-Pierre Jeunet's film, five French soldiers maim themselves (one by accident, for such is the irony of war) to escape the horrors of the front. The nefarious brass reacts by abandoning them to their death in no man's land. But these corrupt masters of war did not figure on the perseverance of Tautou's Mathilde, the fiancée of one of the five, who years later is determined to learn her beloved's fate. Or on the overripe whimsy of Jeunet, whose technique of the pixilated, precious flashback reached its limits with *Amélie*. True, Jeunet does darken the picture with Tina (Marion Cotillard), the beloved of another of the condemned soldiers, whose notion of restitution is less rosy and more bloodthirsty. But a glance at Stanley Kubrick's similarly themed *Paths of Glory* is enough to expose *Dimanche* in all its phoniness and maudlin manipulation. In French with English subtitles. (133m) *Arlington Capitol.*

film

M

★★1/2 MELINDA AND MELINDA (2004). This Woody Allen film is more of a return to formula than a return to form. It opens at a casual Upper East Side bistro with Sy (Wallace Shawn), one of two playwrights seated at the table, arguing that life is largely comedy and Max (Larry Pine) taking a more Ingmar Bergmanesque view. An anecdote about a woman who disrupts a gathering of friends during a dinner party leads to the parallel stories of Melinda and Melinda (both played by *Finding Neverland*'s Radha Mitchell). Tragic Melinda, just off a bus, is an old college acquaintance of her dinner hosts, married couple Laurel and Lee (Chloë Sevigny and Jonny Lee Miller). Arriving somewhat uninvited, months after she's expected, Tragic Melinda soon becomes a disruptive, alcoholic force between the lives of the "Park Avenue Princess" and the once promising, now failing actor. As details about her past emerge, the film shifts gears slightly, to Comic Melinda, and her hosts, indie-film director Susan (current film: *The Castration Sonata*) and her neurotic husband, failed actor Hobie (Amanda Peet and Will Ferrell, respectively). You might wish that Allen and cinematographer Vilmos Zsigmond had devised separate visual styles, since it's not always clear which story we're watching, and Mitchell, a talented actress in the Mia Farrow mold, isn't given much room to create differing characterizations of the two Melindas. As for Will Ferrell, this eminently likable comedian who's hamstrung as the Woody Allen surrogate, since Allen's brand of one-liners runs in diametric opposition to his own goofy comic timing. When ordinarily hilarious comedians like Ferrell and Steve Carell barely get a laugh in a story meant to embody "comedy," something's wrong. The tragedy fares better. Still, when the two tales conclude — and the comic version just stops — there's no clear answer to the comedy-or-tragedy question. After 35 films, Woody's still afraid of commitment. (100m) *Boston Common, Harvard Square, Chestnut Hill, Embassy, suburbs.*

★★★1/2 MILLION DOLLAR BABY (2004). Clint Eastwood's Oscar winner is the story of a man who against his better judgment and inclination gets involved with another human being and ends up paying for it. The product of a poor rural background and a grasping family, Maggie (Hilary Swank) enters *Million Dollar Baby* out of nowhere: she just appears in the Hit Pit Gym, fully formed, and asks boxing trainer Frankie (Eastwood) to remake her. Frankie has made it a principle never to train women, and though he keeps making Maggie answer the question "What is the rule?" with "To protect myself at all times," he doesn't protect himself. Darkness surrounds the characters, both as a sign of danger and as the background of non-existence from which they emerge. This is human life for Eastwood: half-lit, temporary safe zones chipped out of darkness. The film isn't a complete success — there are three, maybe four ways to shoot a boxing match, and despite his skill at pacing himself, Eastwood can't avoid running through them before the script runs out of in-the-ring action. The proceedings slump in a sequence where former boxer Scrap (Morgan Freeman, excellent in a conventional role) is left in charge of the gym. And triteness creeps into the ominous underlining of the formidable stature of one opponent Maggie must face. Their match results in a late-film plot shift of the type that in lesser directorial hands would have sent *Million Dollar Baby* into a tailspin. But Eastwood has never been more moving, as a director or as an actor, than he is in the last 30 minutes of this film. He won his second Best Director Oscar; Swank took home her second Best Actress statuette, and Freeman was voted Best Supporting Actor. (132m) *Boston Common, Fenway, Harvard Square, Embassy, suburbs.*

★★1/2 MILLIONS (2004). The first hour or so of Danny Boyle's Manchester-set film evokes genuine wonder; the dispiritingly conventional dénouement, on the other hand, is all fake innocence and platitudes. The best children's movies start with a child, and in this Boyle is blessed by Alexander Nathan Etel. As Damien, whose mother has recently died, he makes a convincing religious zealot, as earnest in helping the unfortunate as he is in describing the tortures of the martyrs to his grossed-out classmates. And well he should be, since the saints visit him and offer advice, including a dope-smoking St. Clare. When a gym bag full of pounds drops on Damien's cardboard retreat by the railroad tracks, he finds that giving away money can cause more problems than it solves. Boyle touches on the blasphemy of Luis Buñuel's *Viridiana* and Neil Jordan's *The Butcher Boy* but quickly skeedaddles with CGIed whimsy. The adults take over in the end, but by then the kids have gotten their money's worth. (98m) *Kendall Square, Coolidge Corner, West Newton, suburbs.*

★★1/2 MISS CONGENIALITY 2: ARMED AND FABULOUS (2005). This belated sequel to the 2000 Sandra Bullock empowerment comedy wears the latent homo-eroticism of the action/buddy movie on its flirty sleeve. Bullock's FBI agent, Gracie Hart, gets a high-maintenance makeover along with a new partner, a tough black chick. Regina King's character is named Sam Fuller (a bizarre choice that won't please cinephiles), and when butch Sam meets girly Gracie, sparks fly. Late in the film, one of their bosses (Treat Williams) tells Gracie and Sam that "you two are going down together." After all the fighting, begging, reconciling, and same-bed heart-to-hearts the two women have shared, only the densest member of the audience won't think, "No kidding." *Miss Congeniality 2* flaunts non-buried subtext in a Tim Allen–level setting and represents the continuing Wal-Martification of the demographic formerly known as deviant. When the movie reaches a climax at a Las Vegas drag show, a realization dawns: as far as Hollywood is concerned, not only do straight women make the best cops, they also make the best gay men. The whole thing is like *Die bitteren Tränen der Petra von Kant* turned into a ride at Disneyland. Fun, sure. But weird. (115m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★MON ONCLE D'AMÉRIQUE (1980). Alain Resnais's behaviorist comedy of manners charmingly insists that we are all rats in a maze. Or at least that these characters are; the film invites its audience to feel superior to the human rodents on the screen by filling us in on the natural laws that have these poor blind souls in their clutches. The theories being worked out are those of Professor Henri Laborit, who appears in person to explain them; he states and restates his points, and Resnais seems too awestruck to stop him. The fictional characters whose stories are interpolated serve mainly as three guinea pigs, Roger-Pierre, Gérard Depardieu, and especially Nicole Garcia (who has the angular handsomeness of the young Ingrid Thulin) are certainly vivid enough to hold viewer interest, but Resnais's bemused, ironic tone keeps them at arm's length. Maybe if he'd put Laborit's musings into their mouths, you could apply these ideas to the story without thinking of the characters as laboratory rats in three-piece suits. In French with English subtitles. (123m) *Wednesday at the Harvard Film Archive.*

★★★MOTHERLAND HOTEL (1986). Madness is a given from the start in Ömer Kavur's film: when Zebercet (Joseph Goebbels lookalike Macit Koper), manager of the title establishment, introduces himself and starts telling the story of his neurotic life, comparisons with Norman Bates and Kafka's Joseph K. are inevitable. His daily routine, announced by title cards giving the day of the week, breaks down when a young woman takes a room and then leaves after a week. Zebercet grows obsessed with her. He sleeps in her vacated room. He seems to have a moustache; he shaves it off; it reappears. Events occur that are disconnected, trivial, and inexplicable. He abuses the housekeeper and her cat. Something terrible, irrational, and surreal seems certain to take place, and Kavur's meticulously grim compositions and Koper's rodent-like performance draw you into a private hell that is suffocating and ineluctable. In Turkish with English subtitles. (110m) *Friday at the Harvard Film Archive.*

N

NINA'S TRAGEDIES (2005). Peter Keough's review is on page 7. In Hebrew with English subtitles. (110m) *Coolidge Corner, West Newton.*

O

★★★OASIS (2002). a mentally disturbed ex-convict and complete screw-up becomes fixated on a woman suffering from cerebral palsy, and after they get past an initial awkward phase (he breaks into her apartment and tries to rape her), she reciprocates his affection. Not the least audacious strokes of this unsettling film are the fantasy scenes in which the heroine (a tour de force performance by normally abled actress Moon So-ri) imagines herself free of her disability and sharing the utopian film frame with her boyfriend. The excellent director, Lee Chang-dong, is now South Korea's minister of Culture and Tourism. In Korean with English subtitles. (133m) *Monday at the Harvard Film Archive.*

★1/2 OFF THE MAP (2004). Actor Campbell Scott's talent for offbeat and edgy performances (*Roger Dodger* most notably) translates into a sadly precious directorial debut. Blame in part Joan Ackermann's twee script, which, based on her play, is all over the map in its tone, point of view, narrative line (flashbacks within flashbacks and then some), and characterizations. Which is a shame given the good performances, among them newcomer Valentina de Angelis's as Bo, an 11-year-old tomboy living on a desolate ranch in the New Mexico desert and burdened with a depressive dad (Sam Elliott crying in every frame — not a pretty sight) and a *faux* literary voiceover narrative that sounds intended for the Oprah Book Club ("My mother was weeding naked in the garden . . . when William Gibbs cried out"). Adding to the whimsical ménage is Bo's earth-mother mom, Arlene (Joan Allen showing remarkable patience), a passing IRS agent who stays on to become a world-famous painter, and a mystical coyote. It's enough to make Roger Dodger squirm. (111m) *Kendall Square.*

P

★THE PACIFIER (2005). In Adam Shankman's heavy blunt object of a comedy, Vin Diesel's Shane Wolf is a Navy SEAL who becomes a bodyguard/nanny for the spoiled suburban children of a murdered Pentagon employee whose widow is away. The film's antecedents are *Kindergarten Cop* and *Mr. Mom*, with Shane's granite machismo (Diesel even *looks* sort of phallic) yielding to the cockle-warming force of the adorable moppets as he protects them from terrorists and a bullying vice-principal (Brad Garrett). "Will my boobs be as big as yours someday?" the younger girl asks Shane in what may actually be the movie's cleverest moment. He tortures the unruly foursome with a grueling regimen of Navy-style discipline, though anyone who's seen Hirokazu Koreeda's *Nobody Knows* will realize that things could be a lot worse. For what it's worth, the canned high jinks showcase Diesel at his most expressive. The real mystery is the screenplay: credited to Thomas Lennon and Robert Ben Garant (Comedy Central's hilarious *Reno 911!*), it plays like the kind of thing that, a decade ago, would have starred Hulk Hogan and gone straight to video. (91m) *Fenway, Fresh Pond, suburbs.*

PALINDROMES (2004). Todd Solondz (*Welcome to the Dollhouse*; *Happiness*) appears in person to in-

Continued on page 14

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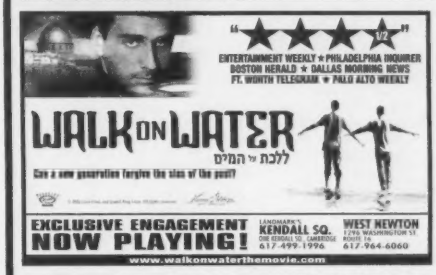
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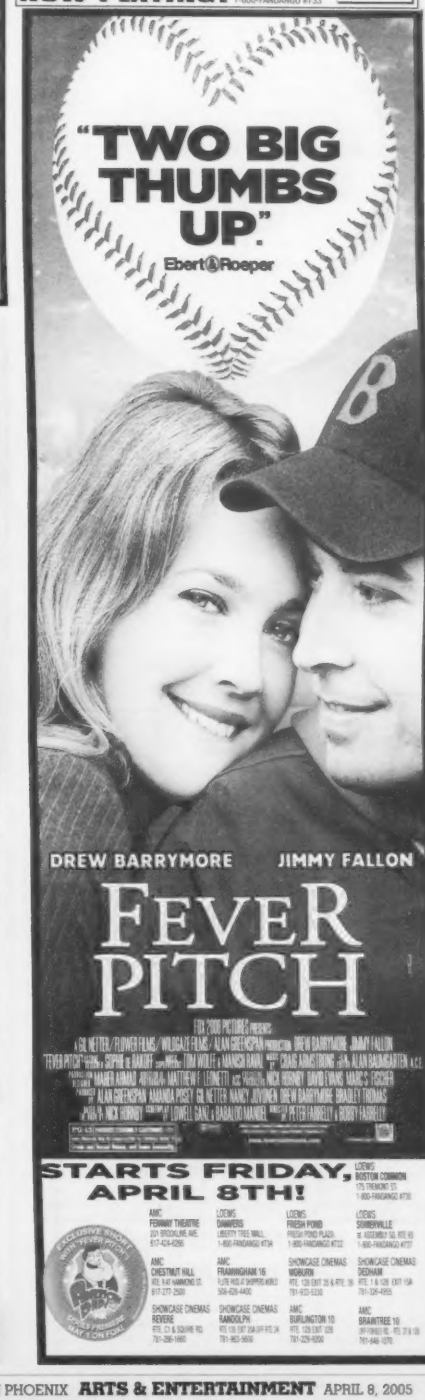

Continued from page 13

troduce this pre-release screening of his latest film, the story of a 12-year-old girl who's desperate to become a mother so she runs away and tries to get pregnant. With Rachel Corr, Ellen Barkin, and Stephen Adly Guirgis. (100m) *Friday at the Harvard Film Archive.*

★1/2 PAPER CLIPS (2004). It might have been a fascinating subject for a documentary: the eighth-grade class of a school in Whitwell, Tennessee (a community of 2000, predominantly white and Christian), decides to study the Holocaust and create a commemorative art project. Spurred by the little-known fact that paper clips represented a secret sign worn by supporters of victims of the Nazis, the students decide to attempt, via grassroots appeals, to amass nine million of them. The response and its effect upon the community are indeed remarkable. The students enlist two savvy and lovable German journalists to expand the scope of their project, and eventually the project is widely publicized and celebrated. But directors Elliot Berlin and Joe Fab have made *Paper Clips* a self-congratulatory, ingenuous, and smarmy portrait of a small-town America that had apparently never heard of, much less considered, the Holocaust. The extemporaneous words of students are moving, as are their encounters with actual survivors, but there are so many egregiously scripted and gratuitously choreographed moments that this film can serve as an example of how not to make a documentary. (82m) *West Newton.*

PHFFFT! (1954). Jack Lemmon and Judy Holliday play a couple who get divorced after eight years of marriage, and he starts hanging out with Navy buddy Jack Carson, but he keeps running into his ex-wife. With Kim Novak; Mark Robson directed. (b&w/91m) *Thursday at the South Boston Branch Library.*

★★★PLEIN SOLEIL/PURPLE NOON (1959). There's no mention of queerness in René Clément's adaptation of Patricia Highsmith's Tom Ripley novels — there's hardly need when Alain Delon prances about in the clothes of his friend Philippe (Maurice Ronet), kisses his own image in the mirror, or smooches with a woman who, a second earlier, smooched with Philippe. *Purple Noon* follows Highsmith closely in tracing clever Ripley's murderous path. He kills Philippe to take over Philippe's identity, money, and (more homoerotic transfer) girlfriend Marge (Marie Laforêt), a not-very-smart Fra Angelico scholar. There's luscious music from Fellini's composer, Nino Rota, an acerbic script from Claude Chabrol's screenwriter, Paul Gegauff, and magnificent Italian vistas in Technicolor, courtesy of the great French cinematographer Henri Decae. Clément blends it smoothly, and he gets away with an ending, changed from the book, that jolted Highsmith for being so utterly un-Ripley. In French with English subtitles. (112m) *Sunday at the Harvard Film Archive.*

★★★POOH'S HEFFALUMP MOVIE (2005). This time, the wry, cuddly, animated bear (voiced by Jim Cummings, who does Tigger too) and crew from the Hundred Acre Wood are confronted with monstrous Heffalumps, who have encroached on their turf. The mysterious beasts turn out to be docile pink elephants, but in a case of mistaken intentions, Pooh, Tigger, Piglet (John Fiedler), and Rabbit (Ken Sansom) launch an expedition to capture the trespassers. Meanwhile, Roo (Nikita Hopkins), who's suffering from an identity crisis, has befriended an adolescent Heffalump named Lumpy (Kyle Stanger with an infectious British accent). The underlying message that we're all the same on the inside if you take the time to stop and look resonates without being heavy-handed. The direction by Frank Nissen is crisp, and the sing-along tunes by Carly Simon add a nice touch, though there could be a dollop more tongue-twisting Pooh babble to keep adults awake in their seats. (68m) *West Newton, Arlington Capitol, suburbs.*

R

●RACING STRIPES (2005). As a hoary fairy-tale subgenre, the anthropomorphic-animal film has spent a decade standing on the shoulders of an orphaned swine who charmed audiences in his quest to become a sheep-herding champion. Chris Noonan's *Babe* was one of the best films of 1995. Enter Stripes, an abandoned circus zebra (voiced by Frankie Muniz) with dreams of becoming a racehorse, the equestrian challenger. The result couldn't be more black and white — this zebra comes up lame. Just two weeks into the year, Frederik Du Chau's *Racing Stripes* could be remembered as one of 2005's worst. Whereas *Babe* mined a barnyard's worth of great voice work from character actors, *Racing Stripes* opts for the celebrity approach (Joe Pantoliano, Whoopi Goldberg, and Dustin Hoffman: fire your agents) replete with scatological "humor." One might enjoy seeing David Spade covered in shit, but watching his animated counterpart wallow in it for 90 minutes merely stinks. Du Chau has never directed live actors before (his previous film was the animated *Quest for Camelot*), and to judge from the performers stranded on screen here, you could argue that he still hasn't. Straight to video for *Stripes* — or the glue factory. (94m) *West Newton, suburbs.*

★THE RING TWO (2005). Want to know the scariest thing about *The Ring Two*, sequel to Gore Verbinski's 2002 fright fest? Directed by Hideo Nakata (creator of the Japanese-language *Ringu* and its sequel, the very films that inspired *The Ring*), it's a horribly inferior bastardization of his own material. The root of this film's evil lies within Ehren Kruger's screenplay, which discards the videotape/phone-call gimmick that thrilled fans of the previous movie. Indeed, the best scene here is also the first, and it's the last time the original rules apply. Lured by an air of sex, randy teens (that old horror staple) pay a deadly price, as a Hellborn video tape becomes the ultimate form of coitus interruptus. Alas, with video being so '90s, it's out with the old, and in with . . . DVD? If only. As Naomi Watts's Rachel adapts to small-town life, she's once again forced to protect son Aidan (David Dorfman) from the possessive advances of restless spirit Samara (Kelly Stables), who really just wants to be loved. Aw, isn't that scary? Overloaded with unconvincing visual effects in place of psychological terror, this is a *Ring* best left unanswered. (109m) *Boston Common, Fenway, Circle, suburbs.*

RIPLEY'S GAME (2002). Hard to believe that a film based on the third novel from Patricia Highsmith's "Ripley" series (the source of René Clément's *Plein soleil/Purple Noon*, Wim Wenders's *Der amerikanische Freund/The American Friend*, and Anthony Minghella's *The Talented Mr. Ripley*) directed by Liliana Cavani and starring John Malkovich as Ripley couldn't get American theatrical release. The somewhat convoluted plot has a more mature Ripley living peacefully in Italy with a lady who plays Ennio Morricone on the spinet until an old acquaintance, Reeves (Ray Winstone), threatens to turn him in if he doesn't knock off one of Reeves's business rivals. Ripley's game is to get a local picture framer, Jonathan Travanny (Dougray Scott), to do the dirty deed: the man has leukemia, and worse, he's just insulted Ripley at a party. But then the plan goes awry and Ripley has to step in to ensure that it all turns out the way he wanted. (110m) *Saturday at the Harvard Film Archive.*

★ROBOTS (2005). Scrat, the saber-toothed squirrel of Chris Wedge & Carlos Saldanha's 2002 computer-animated *Ice Age*, hilariously starts in a short film announcing next year's *Ice Age 2*. Then *Robots*, the latest feature from Wedge and Saldanha, begins, reminding you what an unexpected pleasure *Ice Age* was. Self-help sloganeering ("Shine, no matter what you're made of!") masquerading as family entertainment, the robotic screenplay, courtesy of '80s-era writing factory Lowell Ganz and Babaloo Mandel, rivets this point for at least an hour, until the fart jokes take over. Ewan McGregor headlines a huge vocal cast as Rodney Copperbottom, a plucky young automaton with dreams of working alongside the Wizard of Oz–like Bigweld (Mel Brooks) in Robot City, a name that conveys the level of invention on display. Robin Williams recycles his now-cliché'd sidekick shtick, embarrassing himself alongside Oscar winners Jim Broadbent and Halle Berry, the latter doing little to erase the memory of *Catwoman*. Cameos include Jay Leno as a fire hydrant; insert your own piss joke. Full of bolts, but devoid of any nuts, this *Robots* shoots blanks. (90m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★THE ROCKY HORROR PICTURE SHOW (1976). This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. (100m) *Saturday midnight at the Harvard Square.*

S

SAHARA (2005). Peter Keough's review is on page 7. (127m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★ST. ELMO'S FIRE (1985). Despite some glaring flaws, this junior-league version of *The Big Chill* displays a heartfelt understanding of how life in the '80s, with its clash of hedonism and conformity, became a pressure cooker for middle-class kids looking to make a place for themselves. The characters are seven recent graduates of Georgetown University, inseparable friends who are still hanging out together the way they did the year before at school — guzzling beer, chewing over their love lives, contemplating careers. The story often seems little more than a bundle of soapy contrivances, but director Joel Schumacher gives it a free-wheeling, ensemble-comedy charge, and he gets charismatic performances from the junior-all-stars cast: Emilio Estevez, Demi Moore, Rob Lowe, Ally Sheedy, Judd Nelson, Mare Winningham, and Andrew McCarthy. (110m) *Tuesday at the Independent Bar and Restaurant.*

★★★SAY ANYTHING (1989). Writer/director Cameron Crowe's sweet little teen comedy doesn't exactly turn teen conventions on their head, but it doesn't embrace them either. Lloyd Dobler (John Cusack), an earnest pup without a clue as to what he'll do when he graduates, falls for beautiful, brainy loner Diane Court (Ione Skye) and wins her over. That's the whole movie, but Cusack and Skye show real feeling for each other, John Mahoney (who'd go on to play Martin Crane on *Frasier*), gives a fine-tuned performance as Diane's dad, and Lili Taylor, as Lloyd's friend, is a comic maelstrom all to herself. (100m) *Tuesday at the Independent Bar and Restaurant.*

★★SCHULTZE GETS THE BLUES (2003). Not much happens in the life of one tubby small-town salt miner (Horst Krause). And that's a problem for German writer/director Michael Schorr's offbeat but ultimately plodding debut. Forced into retirement with his dour but dutiful buddies (Harald Warmbrunn and Karl-Fred Müller), Schultze shuffles into a premature twilight of fishing, chess, and too many cold cuts. That is, until he catches a burst of zydeco on late-night radio. He pumps out the lively tune on his accordion, and a smile quivers across his great meaty head. Slowly (very slowly), he dares to take a risk — even trading his traditional polka for what his horrified music club calls "Yankee jungle music." Krause musters much emotion in the laconic role, and Schorr lightens Schultze's heart-tugging predicament with absurd, blackly comic details. Yet the film goes south in every way when Schultze, in a plot turn telegraphed early, scores a trip to a polka fest in New Braunfels, Texas. From here, poignancy turns to preciousness, leaving this oom-pah-pah tale in need of some oomph. In German with English subtitles. (114m) *Harvard Square, West Newton.*

★★★1/2 SIDEWAYS (2004). Writer/director Alexander Payne's latest is an alternately rollicking and mournful road comedy about the terrors of settling into middle age. Jack (Thomas Haden Church) is about to get married, so his pal since college, Miles (Paul Giamatti) devises a week-long vacation in Southern California wine country as a male-bonding ritual centered on golf, good food, and Miles's hobby, wine tasting. But Jack has other ideas: he wants to enjoy his last vestiges of sexual freedom, and he hopes that Miles, who has sunk into a miserable reclusiveness since his own marriage broke up, can get laid too and loosen up a little. Church (Lowell Mather on the TV series *Wings*) is hilarious; he gets the one-two punch of Jack's puerile sensuality and his hang-dog air of abashment whenever he's chastised. The movie is wise enough to match him up with Payne's wife, the raucous Korean-Canadian actress Sandra Oh, as Stephanie, whom the men run into pouring at a winery — a good-time gal with a vulnerable heart. But Miles is the protagonist, and Virginia Madsen's Maya is the warm-blooded waitress who tempts him out of his emotional hibernation. Their scenes together are superb, even the big one Payne and Taylor can't resist overwriting, where these two aficionados couch their sexual desires and trepidations in a discussion of wine. *Sideways* winds up on a tentative, hopeful note as Miles puts his heart on the line one more time. *About Schmidt* may have catapulted Payne into the ranks of major Hollywood directors, but this is the movie that earns him his place among them. (123m) *West Newton, Somerville Theatre, Arlington Capitol, suburbs.*

T

★★★★THE TALENTED MR. RIPLEY (1999). Anthony Minghella's masterpiece, an adaptation of Patricia Highsmith's creepy favorite, is fashioned the old, classical way. Tom Ripley (Matt Damon, in Princeton sports coat and horn-rims) shows up in Italy after accepting $1000 from shipping magnate Herbert Greenleaf (James Rebhorn) to bring back Herbert's prodigal son, Dickie (Jude Law), who's fled his legacy to be a jazz musician. Tom introduces himself to Dickie and Dickie's "fiancée," Marge (Gwyneth Paltrow), as an old Princeton classmate, but in truth he's a blank page who borrows Dickie's clothes and absorbs his mannerisms. That abyss of selfhood and the need to fill it with identity is what drives *Ripley*, despite its canny guises of homoeroticism and homicide. In every aspect of this rendition of Highsmith's most disturbing novel, from Gabriel Yared's icily complex and insinuating score to the wry tragedy of Cate Blanchett and Jack Davenport in throwaway roles, *Mr. Ripley* is the consummation of many talents into one triumphant, subversive illusion. (139m) *Sunday at the Harvard Film Archive.*

TOXI (1952). The title character in this Robert A. Stemmle film is a five-year-old girl who's found abandoned outside the villa of a well-to-do Hamburg family. It turns out she's the daughter of a German woman (now dead) and a black American GI (returned to the States), and her discovery triggers the film's examination of German attitudes toward race. Meanwhile, her new family has begun to accept Toxi, but then her father shows up. With Toxi, Paul Bildt, and Johanna Hofer; in German with English subtitles. (b&w/88m) *Monday at the Harvard Film Archive.*

U

★DER UNTERGANG/DOWNFALL (2004). Oliver Hirschbiegel's Best Foreign Film Oscar nominee dramatizes the last days of Adolf Hitler. The story of the Nazis' final battles against the invading Russians and the double suicide of Hitler and Eva Braun is told efficiently. The German actors who portray recognizable Nazi commandants — Goebbels, Himmler, Speer, etc. — all pass muster. Hitler's okay too, if a bit aged, stooped and 60ish instead of straight-shouldered and 50ish: the fine Swiss-German actor Bruno Ganz (*Alice in die Städten, Der amerikantsche Freund*). He can be kind to his secretary, Traudl Junge (Alexandra Maria Lara), friendly to those fiercely loyal to him, such as Magda (Corinna Harfouch) and Joseph Goebbels (Ulrich Matthes), and courtly toward Eva (Juliane Köhler). But he's also cranky, mean-tempered, and, most important, a fervent, up-front anti-Semite who praises himself for having "cleansed" Germany of Jews. How do his underlings react to his hatred? They say nothing at all, standing about politely, as if embarrassed by their boss's racist improprieties. In fact, only Adolf and a few nutty extreme loyalists are implicated in what Nazi Germany did to the world in the 1930s and 1940s. Many of the Third Reich military are regular GI Joes, and most who share Hitler's bunker are nice people, civilians in the wrong place and the wrong time. Albert Speer (Heino Ferch) seems a decent man; Eva Braun is a likable party girl. Ordinary Germans? To a person, they are victims of the war, victims of Hitler's madness. Innocents! The vilest scene takes place in a German hospital that's been bombed by the Russians. There's a shot of patients looking numb and comatose. The image is familiar: it's the starved, half-alive in Hitler's death camps awaiting liberation. *Der Untergang* has the audacity to replace Jews with Aryan Berliners, making the latter virtual Holocaust survivors. In German and Russian with English subtitles. (150m) *Kendall Square, Embassy.*

★★1/2 THE UPSIDE OF ANGER (2005). No doubt reflecting some emerging demographic, a new subgenre about single parents having troubles with their kids has sprung up, as *Because of Winn-Dixie*, *Hide and Seek*, *Ice Princess*, *Millions*, and the upcoming *The Ballad of Jack and Rose* attest. Or is it kids having trouble with their single parents? In Mike Binder's funny, funky, but ultimately phony film, the adults are a mess, the kids smugly self-sufficient. Terry Wolfmeyer (Joan Allen at her brittle, hilarious best), as her daughter "Popeye" (Evan Rachel Wood) points out in voiceover, has been mad as hell since her husband vanished, presumably with his Swedish secretary, and left her with three girls to raise and financial malfeasance to overcome. So mom rails at her eye-rolling kids and drinks during the day, a hobby she shares with next-door neighbor Denny Davies (probably Kevin Costner's best performance), a former baseball star who now makes a living with autographed balls and mall openings. They form a convincing, if dissolute and dysfunctional, couple, and the offbeat family that develops is actually rather wonderful. But Binder wants this to be a kind of *Terms of Endearment* with an athlete instead of an astronaut, and his contrived plotting proves the downside of *Anger*. (118m) *Boston Common, Harvard Square, Circle, suburbs.*

★★★1/2 THE USUAL SUSPECTS (1995). The title characters are five guys (Kevin Spacey, Stephen Baldwin, Kevin Pollak, Benicio Del Toro, and Gabriel Byrne) who plot to grab $91 million worth of cocaine stashed on a ship in a harbor outside LA. Along the way they have to deal with a federal customs agent (Chazz Palminteri) and the cryptic emissary (Pete Postlethwaite) of the mysterious crimelord Keyser Soze (who may be the Devil; then again, he may not even exist). You'll think this is a neo-noir when you start watching it. But the movie keeps pulling out the rug from under you. Gradually, it reveals itself to be less a generic, pulpy noir than an elaborately plotted chess game. Finally, it becomes a meditation on the nature of evil. Not to mention a colossal con game with the characters — and us — as the marks. *Thursday at the Boston Common (free screening).*

W

★★★WALK ON WATER (2004). Israeli director Eytan Fox here undermines stereotypes with less flamboyance and with more ambiguity, perhaps, or less conviction than he did in his first film, *Yossi & Jagger*. Eyal (Lior Ashkenazi) is a dry-eyed assassin for Mossad who's sent after the grandson of a Nazi war criminal when Axel (Knut Berger) arrives in Israel to visit his sister Pia (Caroline Peters), who's renounced the family's Nazi past and is living on a kibbutz. By the time it's obvious even to Eyal that Axel is gay, he already likes the guy. The assignment takes him to Berlin, and what follows is like *Notorious* if the Ingrid Bergman character had been played by Claude Rains. Or could have been had Fox mustered some of the trangressiveness he showed when he had Yossi and Jagger wander out into the snow. Instead, he leaves questions of male bonding and macho violence hanging and brings us back to Pia, who's pining on the kibbutz because Israeli men show no emotion. (And when they do, it's usually resentment over her family's Nazi past.) Will Axel's gay eye set this Israeli guy straight? Although far from miraculous (the title refers to Jesus's testing of Peter), *Walk on Water* is a step in the right direction. In Hebrew, German, and English with English subtitles. (104m) *Kendall Square, West Newton.*

★★★WATERMARKS (2004). At the end of MIT grad Yaron Zilberman's intimate, affecting documentary, the Austrian-born women swimmers of the Jewish sports club Hakoah Vienna, all in their 80s, return to Vienna for a swim in the same pool they had trained in before the Nazis abolished the club and drove them into exile 65 years ago. Zilberman follows eight women of Hakoah, who are spread from LA to London to Tel Aviv, interspersing present-day interviews with footage and photographs of 1930s swim meets. The vitality, strength, and youthful exuberance of the '30s-era photos remain evident, and indeed it's the women's stories more than the historical facts that drive the film, making for an atypical angle on the Holocaust. Most remarkable is the pure joy the swimmers feel for their sport and one another set against the backdrop of Hitler's horror. When champion Judith Deutsch refused to compete in the 1936 Berlin Olympics, the Austrian Sports Association banned her from all future competition and erased her records from the books. But the delight the women express at reuniting — they project a gray-haired glow, joking about sex, laughing like teenagers — triumphs over the grim weight of their history. (84m) *Coolidge Corner, West Newton.*

★★1/2 THE WILD PARROTS OF TELEGRAPH HILL (2003). This nimbly shot documentary about a flock of parrots and their loving chronicler shares the vibe and the beauty of its San Francisco setting. Filmmaker Judy Irving and caretaker Mark Bittner almost dare you to be cynical as they spin years of observation into mini-dramas about the green birds' individual personalities and relationships. Irving has an eye for expressive, even uncanny moments: an outcast perched beside a nuzzling pair, a fledgling's spastic virgin flight, even a startling pan from the airborne flock to a fighter jet. The film is equally a portrait of Bittner, himself a rare bird, though probably a recognizable type to San Franciscans. This empathic soul came after the Beats and has knocked about careerless ever since. No smotherer, he argues before a city council for leaving the birds alone. The emotional lives of parrots and Bittner alike are compelling, but some may quail before the poignancy on display. By the end, when he recounts sensing gratitude from a dying bird named Tupelo, you'll either be deeply moved or wish Errol Morris had gotten here first. (83m) *Kendall Square, Embassy.*

Y

★★★YOL (1982). Scripted by Yilmaz Güney and directed by Serif Gören, this is the brutal epic of five prisoners who are given leave and discover that the outside world is an even more insidious prison. It shared the Palme d'Or at Cannes with Costa-Gavras's *Missing* and became a sensation, the first worldwide recognition of Güney and the rigorous neo-realism with which he'd transformed Turkish films, if not Turkish society. In Turkish with English subtitles. (114m) *Sunday at the Harvard Film Archive.*

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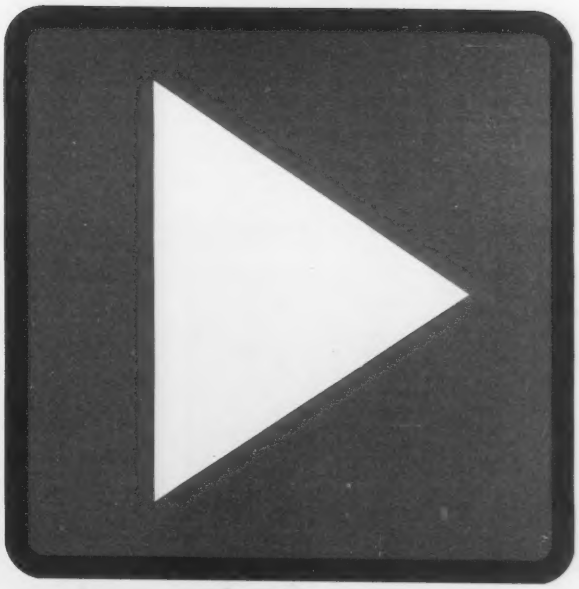

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Scottish *Buffalo*

Súgán takes a dark road in *Gagarin Way*

BY CAROLYN CLAY

Gagarin Way

By Gregory Burke. Directed by Brendan Hughes. Set by Sandra Goldmark. Lighting by John R. Malinowski. Costumes by Chelsea White. Sound by Rick Brenner. With Ciaran Crawford, Rodney Raftery, Rick Park, and Dafydd Rees. Presented by Súgán Theatre Company at the Roberts Studio Theatre in the Calderwood Pavilion at the Boston Center for the Arts through April 23.

Be advised, there is no character named Ken in the play. But in the arcane, lyrically profane Northeast Scotland slang of *Gagarin Way*, the word "ken" — meaning to understand — pops up so often, as the characters challenge one another's understanding, you might think someone is being addressed. Actually, in Gregory Burke's edgy mix of Karl Marx and David Mamet, which won "First of the Firsts" at the Edinburgh Fringe Festival in 2001 and then transferred to the Royal National Theatre and London's West End, scoring the first-time Scottish dramatist the 2002 Critics' Circle Most Promising Playwright award, it's issues that are being addressed, tossed around by a losing quartet of unlikely philosophers trying to get a grip on a world gone infuriatingly, impersonally global.

The play has a testosterone-fueled *American Buffalo*–type plot in which two dissatisfied workers pull off an inept kidnapping of a traveling executive for the multi-national corporation on whose food chain they are at the bottom. But at its core, Burke's perverse 95-minute comedy is about the incomprehension and rage of a region — in this case the one-time anthracite towns of County Fife, where coal mining (and communism) flowed in the lifeblood until the Thatcher government closed the mines — whose identity and tradition have been pulled out from under it, to be replaced by nowhere jobs for faceless foreign bosses.

The setting is a storage room full of boxed computer parts to which the kidnappers, one dimly anarchistic, the other just mad, have brought their trussed-up prize, planning to murder him as a "message." But the subjects randomly flung about by the play's four characters — the disparate criminals, their deadpan if bloodied hostage, and a hapless university grad slumming as a factory security guard — are heavier than either cardboard or microchips. "I didn't expect it to be a comedy," Burke says in his preface to the play, "but when you consider the themes which emerged while I wrote it — Marxist and Hegelian theories of history, anarchism, psychopathology, existentialism, mental illness, political terrorism, nihilism, globalization, and the crisis in masculinity — then it couldn't really be anything else."

And funny the piece is — which makes its physically sickening, perhaps inevitable conclusion the more rattling. Like Mamet, Burke has a way of combining blundering and menace, violent shorthand and intellectual pretension, that makes for urgent absurdist comedy. And in Brendan Hughes's Súgán Theatre Company staging, the mix of casual criminality and genuine affront is agilely pulled off, particularly in Rick Park's Gary, a big, bewildered ox wielding a leather club and an arsenal of fiery if vague political grievances. Put him together with Ciaran Crawford's bristling, cocky Eddie, half sitting and half doing push-ups on a metal ladder while discoursing on such far-ranging subjects as the "sticky mitts" of Jean Genet and the "fantastic option" of suicide, and you've got an ill-fated Molotov cocktail only half of which is itching to be thrown.

As the play opens, Eddie is engaging in amusingly heady chat with Tom (an ameliorating Rodney Raftery), the overqualified night watchman he's bribed to look the other way while he and his mate steal computer chips. Except that's not what agitated Eddie and thickly political Gary have on their agenda — as Tom discovers when he returns for his hat, only to find the two in custody of their unconscious bureaucratic booty, an emissary from "top brass" they had expected to be Japanese and are rattled to find is "Euro-fuckin'-pean."

But the plan, such as it is, remains in place: harangue the hostage about the sins of his employer, then snuff him. Exactly how this sends a message is something Gary, who descends from a long line of proud miner communists, hasn't quite worked out. And the brighter but sociopathic Eddie is more interested in violent kicks than in politics. Tom just hopes to divert the fatal course of things by introducing a lively discussion of the pros and cons of Scottish devolution. And hostage Frank (a folksy yet steely Dafydd Rees), once he comes to, bears both an understated sangfroid and the *real* message: faceless capitalism is everywhere, unbeatable, and won't miss *him*. "It canna' mean *nothing*," responds the bereft Gary of the killing he thought would shake the world. It can, of course, and Eddie's chilling advice is to forget about it and not be late for work. The factory clock reads 3:30 a.m. when the play begins, 5 a.m. at the curtain, and the underpaid heavy lifting begins at 7. ■

NOTHING? *Ciaran Crawford points his gun at the "faceless capitalism" of Dafydd Rees.*

He's back

The *Phantom* comes to the Opera House

BY IRIS FANGER

The Phantom of the Opera

Music by Andrew Lloyd Webber. Lyrics by Charles Hart and Richard Stilgoe. Book by Stilgoe and Lloyd Webber. Based on *Le fantôme de l'Opéra*, by Gaston Leroux. Directed by Harold Prince. Musical staging by Gillian Lynne. Music direction by Glenn Langdon. Production design by Maria Bjornson. Lighting by Andrew Bridge. With Gary Mauer, Rebecca Pitcher, Tim Martin Gleason, Elizabeth Southard, David Cryer, D.C. Anderson, Kim Stengel, Patti Davidson-Gorbea, John Whitney, and Sarah Spradlin-Bonomo. At the Opera House through June 4.

In 1986 in London, producer Cameron Mackintosh presented *The Phantom of the Opera*, Andrew Lloyd Webber's spectacular melodrama based on Gaston Leroux's 1911 novel about a ghoulish genius living in the bowels of the Paris Opera House who falls in love with a beautiful soprano. Its Broadway debut came a year and a half later, and the musical-theater juggernaut would go on to beat even the revenues of mega-films like *Titanic*, *E.T.*, and *Star Wars*. A grateful Queen Elizabeth, no doubt responding to the wealth of tax receipts pouring into the Royal Exchequer, bestowed knighthoods on both creator and producer.

Still running strong in New York and London, the show, on its umpteenth American tour, began a 10-week engagement last weekend at the Opera House on Washington Street. And the touring production is pristine in every aspect, from impeccable casting to re-creation of stage effects to the signature flying chandelier, every lamp alight and glowing in the gloom of the darkened stage house. A new generation of viewers filled the Opera House at a matinee last weekend, holding what seemed like a single sustained intake of breath throughout, with nary a cough or whisper or rustle of candy wrapper to break the mood. The film version released last Christmas seems not to have made a dent in the show's appeal.

Don't look to this reviewer to put down Sir Andrew's one-melody scores or his gleaning of inspiration from the international musical repertory, or for cynical asides about Harold Prince's telling the actors to tear the passions to tatters. The franchise has found yet another set of performers to bring the musical's romantic characters to life. Gary Mauer as the Phantom has not only the voice to negotiate the operatic range of his role but also an intensity of inflection; the words are delivered as if torn from his soul as a gift to his beloved or a warning to those who would thwart him. Lyric coloratura Rebecca Pitcher has a rich, full-bodied voice; moreover, she looks like the ravishing virgin Christine is meant to be. And Tim Martin Gleason's Raoul is the requisite matinee idol. Mauer and Pitcher are *Phantom* veterans; Gleason is appearing in his first national touring company after four years in a business career and a slew of experiences in regional theater. Also impressive are Kim Stengel as prima donna Carlotta and Kate Wray as Meg, the ballet girl who's Christine's best friend.

The score is enhanced by their performances, which make "Angel of Music," "The Music of the Night," and "All I Ask of You" into distinct melodies when they're heard in the first act. It's only in the second act, after two hours of those obsessively repetitive chords on the organ coupled with the monotony of the recitative, that the songs begin to blend. Act one builds without stopping; act two is less well constructed and struggles to its climax. Still, Lloyd Webber, lyricist Charles Hart, and lyricist/co-librettist Richard Stilgoe did well to stuff Leroux's complex story into two and a half hours. By contrast, Lloyd Webber's latest musical, *The Woman in White* (currently running in London but due for a US transfer next spring), omits too much of Wilkie Collins's 1860 novel.

As the years pass, it's easy to forget the attention to detail that is part of the *Phantom*'s success. One charming visual motif is the troupe of fragile, childlike ballet girls wearing the tiny white practice dresses familiar from the paintings of Edgar Degas. Flitting in the background like shadows of a suppressed memory, they create a living scenery behind the more robust images of backstage activity. Another artful effect is the sharp and constant contrast between light and shadow used to emphasize the theatrical metaphor of the life of the Phantom, which is spent in hiding in dark passages beneath the stage. The achievement of *The Phantom of the Opera* cannot be dismissed. It's a consummate work of total theater, a maker of memories for those who saw it then and for audiences coming to it anew. ■

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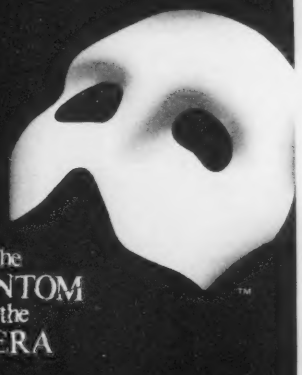

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Star power

Ida B. Wells x 5 at Merrimack

BY CAROLYN CLAY

Constant Star

Written and directed by Tazewell Thompson. Set by Donald Eastman. Costumes by Merrily Murray-Walsh. Lighting by Robert Wierzel. Sound by Fabian Obispo. Musical direction by Dianne Adams McDowell. With Crystal Fox, Carly Hughes, Tracey Conyer Lee, Laiona Michelle, and Gayle Turner. At Merrimack Repertory Theatre, Lowell, through April 24.

"I was put on this earth to agitate!" declares the Ida B. Wells of Tazewell Thompson's *Constant Star*. And at Merrimack Repertory Theatre, where the biographical play with music is in its area premiere, Wells might add that she's been put on this stage to divide herself into a poker hand's worth of personae and give soaring voice to negro spirituals sung in *a cappella* five-part harmony. Given the adamantine personality of the play's journalist/suffragette/civil-rights-crusader subject, the juxtaposition of speechifying and song makes for a brimstone-and-sweet-butter experience that rises above the general standard of one-character biographical drama. Imagine how *The Belle of Amherst* (at least in lesser hands than Julie Harris's) might be bolstered by gospel settings of Emily Dickinson's poems.

Constant Star has been making the rounds of regional theaters for the past several years — it had its New England debut at Hartford Stage in 2002 — in Thompson's own carefully choreographed staging, which is as full of life as education. In fact, though the play was inspired by a PBS documentary and borrows from source material that includes the subject's speeches and writings (including *Crusader for Justice: The Autobiography of Ida B. Wells*), Thompson admits embellishment. His Wells, for example, is an unapologetic "race woman" whose favorite dead white guy would appear to be Shakespeare. Quotes from the Bard pepper her conversation, beginning with the description of herself borrowed from *Julius Caesar* that supplies the play's title: "But I am constant as the northern star/Of whose true-fix'd and resting quality/There is no fellow in the firmament." This walking-Bartlett's quality can grow annoying, and it's less spicy than Wells's addressing President McKinley as an "impostor village-sideshow marionette fool." But when she appropriates a line from *The Tempest* — "O brave new world,/That has such people in't" — to house her revolt at celebratory lynching, the scathing twist works.

DEEP RIVER: *five by-no-means-retiring singer-actors play Wells at various times.*

Thompson wrote the play partly to increase awareness of Wells, who campaigned against lynching in visceral print and speeches both here and abroad, and in that he succeeds. It would be hard to exit the theater without a profound if tickled admiration for this precursor to Rosa Parks, who in 1884 bought a first-class railway ticket and, when ordered by the conductor to move because she was black, allowed her seat to be unscrewed and pushed from the train rather than relinquish it.

Born to freed slaves in 1862, Wells, the eldest of eight, kept her family together after the deaths of her parents, becoming a teacher at 14 and later a fiercely editorializing journalist with the *Free Speech and Headlight*. When three friends, Memphis businessmen who had had the audacity to compete with a white grocery, were lynched in 1892, Wells relocated to Chicago, where she continued her relentless efforts to call attention to the awful practice, at one point compiling a list of ostensible justifications for lynching that included quarreling over livestock and beating a white person at checkers. No mincer of words, she had an adversarial relationship with Susan B. Anthony and considered Booker T. Washington a wimp. Eventually marrying and raising four children, she cleaved all her life to a deep religious faith that's expressed here in rousing spirituals from "Do Lord" to "Deep River" to "There Is a Balm in Gilead."

Moreover, she supplies enough personality to fuel five by-no-means-retiring singer-actors, all of whom play Wells at various times, at others serving as family members, employees and colleagues, and sister aspects of the same proud, enraged, but never-flagging self. Dressed in black, white, and gray ensembles that span the period from ante-bellum to early 20th century, they bustle about or fall into dignified, dance-like formation on Donald Eastman's high-windowed warehouse-workplace set complete with old-time printing press. Crystal Fox supplies the crystalline high notes and Carly Hughes the understated low ones, with Tracey Conyer Lee, Laiona Michelle, and Gayle Turner filling in the intricate sonority. Michelle is the liveliest performer, though at times she overemotes. The diminutive Turner, who's closest in stature to Wells, is served by a bellows-like delivery. And the willowy Conyer Lee proves a particularly graceful thespian.

When at the end of the play Wells, who died in 1931, comes to face to face with a female God, she's admonished not only for "giving sass to poor ol' Susan B. Anthony" but for insisting on being "a marquee-star soloist" rather than a member of the choir. In Thompson's artful arrangement, and in these vibrant performances, she gets to be both. ■

Twists of faith

Blinders; Den of Thieves

BY LIZA WEISSTUCH

By now you know the drill: you read the papers, watch the news, and witness events unfold as choreographed by the media and the spin doctors. Commentators step in to reinforce or refute the concocted images; then the bubble bursts and reality leaks out. In his clever new ***Blinders*** (at Boston Playwrights' Theatre through April 17), local playwright Patrick Gabridge uses the scalpel of comedy to disassemble the media machine that often churns out propaganda. The play could easily have been written about the alleged WMD in Iraq, but this isn't a documentary, so the premise is, well, less outlandish. A scientist (Maureen Keiller) has discovered two humans who are exactly alike but who are not twins. The press goes hog wild over the "scientific" find and turns the duo, Chris and Alex, into marketable media darlings complete with T-shirts, tours, and sneaker ads. Soon the cash is flowing in and the look-alikes' wave of popularity swells to a presidential candidacy.

But intrepid reporter Karen (a sparky Karen Woodward Massey) is out to blow the whistle on the harebrained scam. After all, Chris and Alex, though equally dopy and able to finish each other's sentences, don't look at all alike. But Karen is thwarted by charges of insanity hurled her way and by Stack (Stephen Cooper), her publicist husband, who leaps at the opportunity to help oil the PR gears for the devious duo.

The story unfolds in rapid-fire scenes that are reined in by Gabridge's well-structured, witty dialogue. The preposterousness of the "discovery" and of the media's complicity in a deceit that divides and multiplies like an amœba would seem to require extreme suspension of disbelief, especially when the second act swerves into a film noir–ish espionage plot. But Gabridge's capricious yarn proves easy to buy given the scams we've been fed by mass media of late.

Without preaching, *Blinders* shows how society's materialism can border on religious devotion — a willingness to worship any golden calf. Faith is also put to the test at the Boston Center for the Arts, where Company One is offering ***Den of Thieves*** (in the Black Box Theatre through April 23), an early play by Stephen Adly Guirgis, the New York über-hipster and a founding member of LAByrinth Theater Company, where pal Philip Seymour Hoffman directs all his plays. *Thieves* is a good example of a concept drama, one hatched from an interesting idea that gets played with until it wears thin.

Guirgis's works — including *Jesus Hopped the "A" Train*, which Company One staged in 2003, and *The Last Days of Judas Iscariot*, which was just extended at New York's Public Theater — reveal his fascination with the Christian faith. *Thieves* takes place at the conceptual crossroad of spiritual salvation and packaged quick fixes. The characters are all addicts of a kind, prey to some vice that corrodes their self-worth to the point that they've turned crooked to cope. Troubled Maggie (Nicole Parker) is a compulsive kleptomaniac and overeater. Paul (Keith Mascoll), formerly an obese and chain-smoking klepto, has trimmed down, styled up, and been 682 days theft-free. He's here to "save" (and flirt with) Maggie. But when her ex, Flacco (Mason Sand), a hot-tempered career criminal, drops by to rope Maggie and Paul into helping with a mega-heist, temptation looms for Paul. Now addicted to 12-step programs and fluent in personal-growth jargon, he justifies his relapse by adopting the work ethic of his grandfather, a member of the Den of Thieves, a philanthropic Jewish gang that funneled stolen money into libraries for urban kids. Toss in Boochie (Molly Kimmerling, who does justice to the script's best zingers), a pea-brained exotic dancer and the sexaholic of the group, and you have a motley crew doomed to botch the job. The would-be thieves end up hostages of Mafiosi who force them to decide among themselves which one will die.

BLINDERS: *Karen Woodward Massey and Stephen Cooper try to determine which one is blind to the truth.*

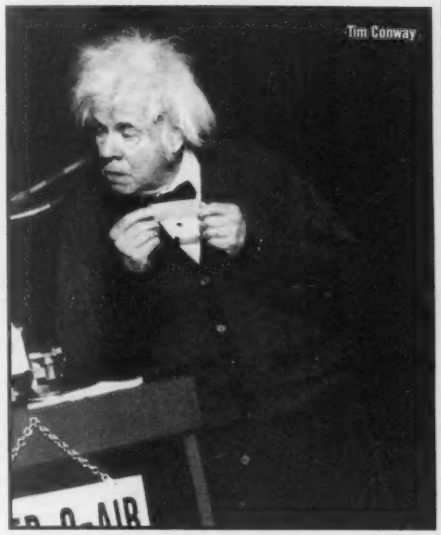
Guirgis has a sharp ear for the poetic vulgarities of street talk and a way with incorporating spiritual considerations, especially as they relate to temptation, charity, and forgiveness. But the play tips from perception to parody when Paul's appeal for mercy sets off a psychoanalytic spree in which he diagnoses the mobsters' brutal inclinations as symptoms of their own obsessive habits.

That even scoundrels can be redeemed is not a new theme, and by thwacking us with his point that the evils of the world might be tempered if criminals distilled their aggression into problems healable in 12 steps, Guirgis renders his play too obvious. The need for half the cast to join Overactors Anonymous doesn't help. Sand's Eminem-like Flacco and Mascol's cloying Paul appear all the more overblown besides the less buffoonish performances, notably Parker's stoic, brooding turn as Maggie and Tony Berg's icy rendering of unflappable assassin Sal. Between them, these two steal *Thieves*. ■

Burnett vets

Conway and Korman are still crazy after all these years

By Sally Cragin



The phone rang at 11:15 a.m. A firm tenor voice introduced itself as that of Tim Conway and apologized for calling before our scheduled 11:30 interview appointment. "We can talk now, and then I can call again at 11:30," the legendary *Carol Burnett Show* funnyman suggested helpfully.

With that, Conway proceeded to hold forth on *Tim Conway & Harvey Korman: Together Again*, which comes to the Wang Theatre this Saturday. (The show also includes Massachusetts native and "latter-day vaudevillean" Louise DuArt, who presents celebrity impressions between sketches by the now-septuagenarian *Burnett* vets.) Conversation topics ranged from Korman and Burnett to the characters and sketches in this long-running tour that began six years ago at Foxwoods.

But Conway's fame extends back into the 1950s, with a regular turn on *The Steve Allen Show*, which was followed by a stint as the mildly dazed Ensign Parker on the cult-classic '60s comedy *McHale's Navy*. He reaped five Emmy Awards for his work on *The Carol Burnett Show* as the deadpan utility player. Since then, he's been a regular on sit-coms and variety shows, though his solo TV projects never quite achieved traction. (He got a license plate reading "13 WKS" as a tribute to the short-lived shows he headlined.)

As for *Tim Conway & Harvey Korman: Together Again*, he explains, "I got custody of Harvey when the show went off, so I just lead him around." Pause. "So far, nothing exciting has happened." And Korman is a likely foil, in Conway's words an "obsessive-neurotic hypochondriac." His voice grows warm with affection: "There are so many wonderful things to torture him with in the course of a day. From the time I see him in the morning to the time we say good night, I just jab at him."

Together Again features six sketches, all new save for a reprise of the Burnett show's "The Dentist," in which Korman is a patient with an excruciating toothache at the mercy of Conway, a practitioner learning his trade. (*Dentistry for Dummies* is a prominent prop.) "If you were coming to see a Burnett show being filmed, this is what you'd see," Conway says. And yes, the performer still cracks up Korman on stage, a habit that goes back decades. While filming the Burnett show, Conway was famous for doing business that convulsed his co-stars. "They were *very poor performers* to do that," he says, adding that his dual role as writer/performer meant that "I'd write one thing and then I'd do something totally different, so nobody ever knew what I was going to do." As the results were always hilarious, "Carol said, 'Listen, go with whatever you do — just let it go.' Most of the time they left it in, because editing at that time was different."

One of his missions then was to "try to capture a smile from Mr. Korman on almost every show. He'd think of something to break me up and he'd try it and I'd stare at him and he'd crack up anyway." The two have been friends for 40 years — "at least he *thinks* I'm his friend," says Conway, adding that "the best part of a two-man routine is both of us know when to shut up."

As for the viability of a *Carol Burnett Show* today, Conway demurs. "I don't think the networks would allow this show to go on. It's not political, we don't deal in religion or bad language. Sometimes there's a little nudity, but by mistake."

It's almost 11:30, and our time is up, but before ringing off, Conway reassures me, "I'll call you again at 11:30 to make sure that I've called you to talk to you."

Tim Conway & Harvey Korman: Together Again comes to the Wang Theatre, 270 Tremont Street in the Theater District, this Saturday, April 9, at 5 and 8 p.m. Tickets are $35 to $65; call (800) 447-7400, or visit www.telecharge.com, or drop in to the Wang box office. ■

play by play

COMPILED BY CAROLYN CLAY

■ **ACTOR'S REVENGE.** TheatreZone presents this "festival of actor-selected plays," in which some of the company's favorite troupers got to pick their vehicles. Here's the remaining line-up. **Through April 9:** Julia Noulin-Merat directs Michael McKeogh (who plays Jerry) in Edward Albee's ***The Zoo Story***. Curtain is at 7 p.m. on Friday and Saturday. **Through April 9:** Matthew Kossack directs Anna Waldron in John Patrick Shanley's ***Danny and the Deep Blue Sea***. Curtain is at 8 p.m. on Thursday and at 9 p.m. on Friday and Saturday. **April 14 through 23:** Wanda Strukus directs Ann Carpenter (who plays Ma Joad) in Frank Galati's adaptation of John Steinbeck's ***The Grapes of Wrath***. Curtain is at 8 p.m. Thursday through Sunday and at 3 and 7 p.m. on Sunday. At Chelsea Theatre Works, 189 Winnisimmet Street, Chelsea (617-887-2336), through April 23. Tix $12 to $18 at the door; $10 to $15 in advance; Pass of Vengeance, good for all five shows, $30 to $45; $5 off to see *The Zoo Story* and *Danny and the Deep Blue Sea* on same night.

■ **ANNE OF GREEN GABLES.** The venerable Boston Children's Theatre presents a musical adaptation of Lucy Maud Montgomery's beloved tale of the Prince Edward Island orphan with a flair for the dramatic. At McCormack Hall, UMass-Boston, 100 Morrissey Boulevard, Boston (617-424-6634), through April 25. Curtain is at 2 p.m. Wednesday through Saturday (Wednesday and Thursday performances April 20 and 21 only). Tix $10 to $22.

■ **BACKSTORY.** ImprovBoston puts a twist on spontaneity with this new show in which "successive scenes jump backwards in time to reveal how lives were intertwined and taken apart, how loves were found and lost, how motives were hatched and executed," etc. "It's like *Memento*, but funny and sad and completely improvised." At ImprovBoston, 1253 Cambridge Street, Cambridge (617-576-1253), through April 29. Curtain is at 8 p.m. on Friday. Tix $12; $10 for seniors and students.

■ **THE BEANSTALK, THE GIANT, AND JACK.** The Wheelock Family Theatre uses characters from the commedia dell'arte, with its slapstick style and elaborate masks and costumes, for its rendition of this classic fable. At

Continued on page 22

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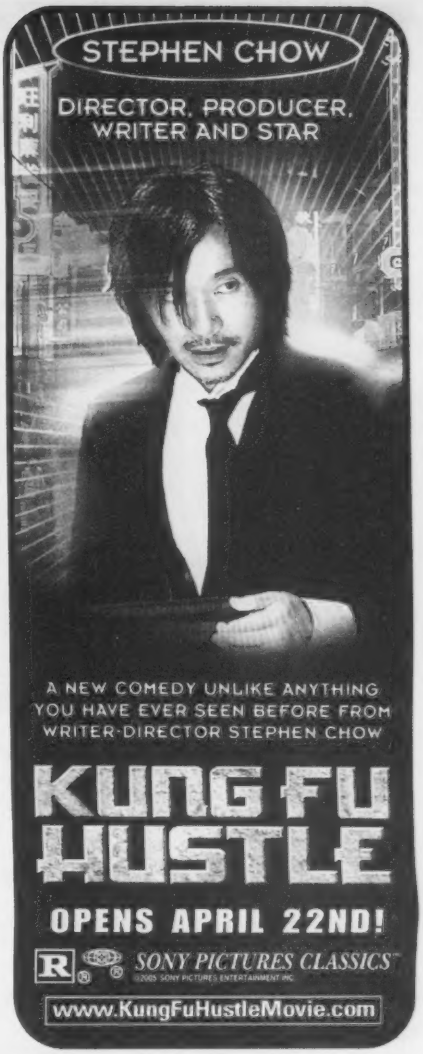
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theater

Continued from page 21

Wheelock Family Theatre, 180 the Riverway, Boston (617-879-2300), through May 8. Curtain is 7:30 p.m. on Friday (no performance April 22) and at 3 p.m. on Saturday and Sunday, with 1 p.m. matinees Tuesday through Friday during school vacation week, April 19 through 22. Tix $12 to $20.

■ **BIG APPLE CIRCUS.** This 27th edition of the popular one-ring circus directed by ringmaster Paul Binder is called *Picturesque* and is intended to bring to life circus-related art works by Renoir, Degas, Chagall, Toulouse-Lautrec, Calder, and Picasso. There are also displays of derring-do by acts from Mongolia, Ukraine, Russia, Switzerland, China, Spain, England, and the United States encompassing clowning, trapeze, aerial acrobatics, juggling, and balancing acts, not to mention birds, dogs, cats, and Arabian stallions who do tricks. At Bayside Expo Center, Exit 15 off of I-93, Boston (617-931-ARTS; 800-922-3772 for information), through May 8. Performance times vary. Tix $19 to $43.

■ **BIG DIG . . . THE END OF AN ERROR!** Improv Asylum takes on our collective tax and traffic albatross in this improv- and sketch-comedy revue. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday, at 9 p.m. on Friday, and at 8 and 10 p.m. on Saturday. Tix $15 to $20.

■ **BLINDERS.** Melissa J. Wentworth directs this Actors Equity Members Project Code production of Patrick Gabridge's political satire. Presented by Out of the Blue Theater Company and Pulse Media at Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (866-811-4111), through April 17. Curtain is at 8 p.m. Thursday through Saturday and at 3 p.m. on Sunday. Tix $20; $10 for seniors and students. (Liza Weisstuch's review is on page 20.)

■ **BLUE MAN GROUP.** The Drama Desk Award–winning trio of cobalt-painted bald pates begin their delightful and deafening evening of anti-performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Their new "twists and turns" include a piece on the state of world rock and one set in an Internet café. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday, at 7 p.m. on Friday, at 4, 7, and 10 p.m. on Saturday, and at 2 and 5 p.m. on Sunday. Tix $46 to $56; $21.75 obstructed-view seating, available at the box office and Boston day of performance.

■ **CAROUSEL.** The Harvard-Radcliffe Dramatic Club takes a spin on the Rodgers & Hammerstein classic about Billy Bigelow, a carnival barker who won't be pushed around. Until, that is, he meets Julie Jordan. The score includes "If I Loved You" and "You'll Never Walk Alone." At the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-3800), April 8 though 16. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 2 p.m. (April 9 only) and 8 p.m. on Saturday, and at 7:30 p.m. on Sunday. Tix $12; $8 for students and seniors.

■ **COMPANY.** The MIT Musical Theatre Guild serves up Stephen Sondheim's contemporary classic, one of the first non-linear "concept" musicals, about five couples who are either married, once married, or soon-to-be married and the bachelor friend they share. Through the single guy's eyes, we get a picture of each couple's relationship. At Kresge Little Theater, 48 Massachusetts Avenue, Cambridge (617-253-6294), April 8 through 16. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $10; $8 for students, seniors, and MIT affiliates; $6 for MIT students.

■ **CONSTANT STAR.** Merrimack Repertory Theatre presents Tazewell Thompson's dramatic portrait of civil-rights leader, journalist, suffragette, mother, and "one-woman army" Ida B. Wells. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926), through April 24. Curtain is at 8 p.m. Tuesday through Friday (Wednesday April 20 it's at 2 p.m., and there's no Thursday performance April 21), at 4:30 p.m. and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $26 to $45; rush tickets 25 percent off, day of performance, one hour prior to curtain. (Carolyn Clay's review is on page 20.)

■ **CULTURE CLASH IN *AMERICCA*.** The Huntington Theatre Company hosts the West Coast–based Culture Clash — comprising Latino artists Richard Montoya, Ric Salinas, and Herbert Siguenza — in a mach-speed evening of satire designed to unravel the tangled sociological web of race and identity and sexuality America has woven, especially as it pertains to Chicano culture. But Clash's métier is sketch comedy, not sociology, and the show amounts to little more than a surging stream of ethnic jokes discharged at a manic velocity. Some are even based on interviews the trio conducted in Boston. At the Wimberly Theatre in the Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont Street, Boston (617-933-8600), through May 8. Curtain is at 7:30 p.m. Tuesday through Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $14 to $50; $5 discount for seniors and students; $14 student rush, two hours prior to curtain.

■ **DEAD WHITE MALES.** Although it's billed as a "dark comic satire about the underbelly of America's public schools," any hoped-for laughs are drowned out by the white noise of an unfocused script. William Missouri Downs's story of an idealistic novice teacher, her jaded, cynical colleagues, and a dysfunctional administration at a Kansas middle school chronicles the erosion of the newbie's optimism, but Downs has infected his script with so many social ills that he can't treat any of them with the attention it deserves. At least director Thomas Martin has assembled a talented cast. At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300 extension 1), through April 9. Curtain is at 8 p.m. on Friday and Saturday. Tix $20; $15 for seniors and students; $10 for military personnel.

■ **DEN OF THIEVES.** Company One presents an early work by Stephen Adly Guirgis. At the Boston Center for the Arts' Black Box Theatre, 539 Tremont Street, Boston (617-933-8600), through April 23. Curtain is at 8 p.m. on Thursday and Friday, at 4 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $25; $15 for students. (Liza Weisstuch's review is on page 20.)

■ **EARTHA KITT.** Catwoman in concert. At Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), April 13 through 17. Curtain is at 7:30 p.m. on Wednesday and Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $45 to $55.

■ **GAGARIN WAY.** Brendan Hughes directs the American premiere of Scottish playwright Gregory Burke's black comedy. Presented by Súgán Theatre Company at the Roberts Studio Theatre in the Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont Street, Boston (617-933-8600), through April 23. Curtain is at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $15 to $38. (Carolyn Clay's review is on page 18.)

■ **GUYS AND DOLLS.** Babson College's Babson Players take on Nathan Detroit and his floating Manhattan crap game. At Carling-Sorenson Theater, Sorenson Center for the Arts, Babson College campus, Wellesley (781-239-5404), through April 9. Curtain is at 8 p.m. Thursday through Saturday. Tix $5 in advance; $8 at the door.

■ **A GYPSY IN CAIRO.** "Johara" is the force behind this "multi-cultural experience for the whole family," which follows a pair of lovers through "their stormy journey through gypsy camps, crowded Egyptian marketplaces, and seedy cafes with Arabesque dancing girls." Belly dancing is involved. At the Regent Theatre, 7 Medford Street, Arlington (781-646-4849), April 15. Curtain is at 8 p.m. Tix $25 to $30; $20 for children.

■ **LIES, HALF TRUTHS AND THE AMERICAN WAY.** This new show is "an improvisational and sketch-comedy revue that asks the questions: does anyone tell the truth anymore, and does anyone take the blame?" Featured is a "prison duet" for Stewart and Saddam Hussein; other scenes are inspired by audience suggestions. At Improv Asylum, 216 Hanover Street, Boston (617-263-6887), indefinitely. Curtain is at 8 p.m. on Wednesday and Thursday and at 8 and 10 p.m. on Friday and Saturday. Tix $15 to $20.

■ **LIVING OUT.** Lois Roach directs the New England premiere of Lisa Loomer's punchy, poignant Los Angeles–set satire about the similarities and divergences in the lives of two women, one a have-it-all attorney and new mother, the other the Latina woman she hires to care for her baby. The play, which looks at economic and ethnic divides as well as at the Catch-22s of immigration law that serve to broaden them, is topical without being a treatise — even if it does skid a little in its sharp turn from comedy to tragedy. Many of the characters are broadly drawn, but Loomer paints both lawyer Nancy and nanny Ana as struggling and sincere, at least suited up for if unable to leap the culture gap. And in Roach's astutely difference-acknowledging production, the two women are smartly played by Mariela Lopez-Ponce, a warm if reticent Ana, and Rachel Harker, an anxious, elegantly shorting out Nancy. Like the rest of the cast, they do as credible a job as is possible of tending what are clearly infants from Toys "R" Us. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through April 23. Curtain is at 2 p.m. (April 20 only) and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $19 to $43; $10 student rush, 30 minutes prior to performance.

■ **MEASURE FOR MEASURE.** The newly launched Actors' Shakespeare Project continues its season with this compelling staging of the Bard's Vienna-set "problem comedy" about a puritanical if hypocritical deputy who takes a sexual shine to a young novice pleading for the life of her brother, who has been sentenced to death for impregnating his fiancée. Director Robert Walsh's efforts to underline the play's themes by converting the elegantly retro ballroom-like space at the Jorge Hernández Cultural Center into an edgy modern-day rock club seem superfluous. But the production has many virtues, among them a fine performance by Shakespeare & Company vet Allyn Burrows, who brings both gentleness and sinew to the supposedly absent Duke who is actually behind the scenes running things. Presented by Actors' Shakespeare Project at the Jorge Hernández Cultural Center, 85 West Newton Street, Boston (866-811-4111), through April 10. Curtain is at 7:30 p.m. on Thursday and Friday and at 2 and 7:30 p.m. on Sunday. Tix $35; discounts for seniors and students; $15 student rush on Thursday and Sunday, one hour before curtain.

■ **MENOPAUSE THE MUSICAL.** Jeanie Linders's hit Off Broadway musical, which "relyricizes" tunes from the '60s and '70s to create a parodic paean to a familiar checklist of après-40 concerns of the distaff set, is another critic-proof show that nonetheless takes the easy way out at every opportunity. Still, the Boston cast is zippy, and a few of the sight gags are great. Just don't go expecting *The Vagina Monologues*. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 2 and 5 p.m. on Sunday. Tix $42.50, $38.25 for seniors and "Girls' Night Out" groups of 10 or more.

■ **MY PRICE POINT.** Mike Albo is a hyper-style performance artist, an impersonator extraordinaire, the author of the novel *The Best Friend Who Destroys Your Life*, and, according to the *Village Voice*, a "thirtysomething gay man with a killer yoga body." He last appeared in Boston with the comic trio Unitard; now the Theater Offensive brings him back for his latest show, which involves plenty of pot shots at consumerism and celebrity culture. At the Boston Center for the Arts' BCA Plaza Theatre, 539 Tremont Street, Boston (617-933-8600), through April 30. Curtain is at 8 p.m. Thursday through Saturday. Tix $24 to $30.

■ **NEW WORKS FESTIVAL.** This year marks Emerson Stage's 14th festival of new works chosen from the Annual Emerson College Playwrights' Competition, including the winner of the Rod Parker Fellowship, grad student Sarah Carey's *The Blue Cheese Chronicles*. Here's the schedule. April 8 at 8 p.m. and April 9 at 2 and 8 p.m.: ***The Blue Cheese Chronicles***, a

theater

"black comedy about blue-cheese pasta gone bad" and the absurd chain of events that spoilage unleashes. April 10: readings of finalists Amanda Shank's ***Halfway Home*** (3 p.m.), about a man haunted by his long-dead wife, and Gail Phaneuf's ***Monsters*** (6 p.m.), a musical, with music and lyrics by Ernie Lijoi and Phaneuf, "about a woman sharing her 40th birthday with some of her fiendishly friendly demons." April 14 and 15 at 8 p.m. and April 16 at 2 and 8 p.m.: ***How Did I Get Here?***, two programs of solo performances dealing with the idea of self discovery. Performances are in the Tufte's Greene Theater the first weekend and at the Tufte's Semel Theater the second. At Emerson Stage's Tufte Performance and Production Center, 10 Boylston Place, Boston (617-824-8369), through April 16. Tix $7.

■ **OLLY'S PRISON.** American Repertory Theatre artistic director and three-time Elliot Norton Award winner Robert Woodruff is at the helm of this English-language stage premiere of British writer Edward (*Saved*) Bond's stark drama originally written for television, "a scorching investigation of the forces of repression and the quest for freedom, which bind our lives." Company members Bill Camp, Thomas Derrah, and Karen MacDonald head the cast. At Zero Arrow Theatre, Massachusetts Avenue @ Arrow Street, Cambridge (617-547-8300), through April 24. Curtain is at 7:30 p.m. Tuesday through Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $35 to $45; $12 for students; 50 pay-what-you-can tix for Saturday matinee.

■ **ON THE RECORD.** Disney's animated films stretch back 75 years, and this new musical revue covers 64 songs from *The Little Mermaid, Aladdin, Tarzan, The Hunchback of Notre Dame, Sleeping Beauty, Dumbo, Peter Pan, Pinocchio, Lady and the Tramp, Cinderella, Snow White*, and more. Kaitlin Hopkins, who was recently in the Broadway revival of *Noises Off*, fronts the production, which is set in a recording studio. At the Colonial Theatre, 106 Boylston Street, Boston (617-931-ARTS), through April 10. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $35 to $87.50.

■ **OTHELLO.** Back in 1964, on a loading dock in Kinsey Street, Hartford Stage staged its first production: *Othello*. Now it revisits Shakespeare's classic tale of jealousy and deceit. Karin Coonrod directs. At Hartford Stage, 50 Church Street, Hartford, Connecticut (860-527-5151), through May 8. Curtain is at 7:30 p.m. Tuesday through Thursday (with 2 p.m. Wednesday matinees April 27 and May 4 but no evening performance May 4), at 8 p.m. on Friday, at 2 p.m. (April 16 and May 7 only) and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday (no evening performance April 17 or May 8). Tix $20 to $60.

■ **THE PHANTOM OF THE OPERA.** The Tony Award-winning 1988 Andrew Lloyd Webber mega-hit returns for an eight-week engagement. At the Opera House, 539 Washington Street, Boston (617-931-2787), through June 4. Curtain is at 8 p.m. Monday through Friday (Monday performance May 30 only; 2 p.m. Thursday matinee June 2), at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $23 to $83. (Iris Fanger's review is on page 18.)

■ **PRINCESS IDA.** The Harvard-Radcliffe Gilbert and Sullivan Players take on the G&S operetta whose headstrong heroine is locked away in a women's college while her betrothed risks life and dignity to show his love. At Agassiz Theatre, 10 Garden Street, Harvard Square, Cambridge (617-496-2222), through April 16. Curtain is at 8 p.m. on Thursday and Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $8 to $12; $4 discount for seniors, students, and children.

■ **RENO IN THE GOD SHOW.** The irreverent, fast-talking, society-scrutinizing Reno returns to Somerville after her stint at Jimmy Tingle's last year with *Reno: Rebel Without a Pause*. The new show is another cynical, joke-cracking one-woman gig. At Jimmy Tingle's Off Broadway, 255 Elm Street, Somerville (617-591-1616), through April 17. Curtain is at 7:30 p.m. Thursday through Saturday and at 3 p.m. on Sunday (April 17 only). Tix $20 to $25; senior discounts; 2 for 1 for students at the box office.

■ **THE SEA GULL.** *Phoenix* contributor Steve Vineberg as at the helm of this College of the Holy Cross theater-department production of Chekhov's first masterpiece, "about love lost and love unrequited, complacency and disenchantment, and the passing of time." At Fenwick Theatre in O'Kane Hall, campus of the College of the Holy Cross, Worcester (508-793-3490), through April 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $7 for members of the Holy Cross community.

■ **75 LAUGHS: AN EVENING WITH JONATHAN KATZ.** The live version of the animated protagonist of Comedy Central's *Dr. Katz: Professional Therapist* performs stand-up and reads from his book in progress, *Humility: What Is It and Where Can I Find Some?* He's joined on staged by *Dr. Katz* co-creator Tom Snyder and comedian Bill Braudis. Also on deck: a sneak preview of Katz & Snyder's full-length documentary *The Traveling Talent Show*. At Jimmy Tingle's Off Broadway, 255 Elm Street, Davis Square, Somerville (617-591-1616), through April 24. Curtain is at 3 p.m. on Sunday (no performance April 17). Tix $25; 10 percent senior discount; two-for-one for students at the box office.

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history, having run 25 years in Boston) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **THE SUMMONING OF THE FLAMINGO OF LOVE.** Green Pig Productions presents this original, collaboratively created work, the brainchild of four Maine residents who set out to create the worst play ever written and film audience reactions. The filming seems to be out, but the work endures, a quest by Prince Johan to save the Land of the Swan by finding "his family's Magically Magic Potion and his Magically Magical One True Magical Love." In the work, four actors portray more than 50 characters in under 105 minutes. At the Actors Workshop, 327 Summer Street, Boston (207-664-3137), April 14 through 16. Curtain is at 8 p.m. on Thursday and Friday and at 2 and 8 p.m. on Saturday. Tix $8; $5 for students.

■ **TAKE ME TO THE WORLD.** Singer and actor Michael Ricca performs this cabaret work, which focuses on Stephen Sondheim and his relationship with Oscar Hammerstein, with side trips to Leonard Bernstein and Rodgers and Hammerstein. Ron Roy is on piano. At Scullers in the DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston (617-562-4111), April 12. Curtain is at 8 p.m. on Tuesday. Tix $16; $14 for BACA members; $54 dinner/show package.

■ **36 VIEWS.** Naomi Iizuka's premise, which centers on a struggle between an unscrupulous art dealer and an East Asian Literature professor over a "newly discovered" journal of an ancient Japanese pillow book that's actually a fake, sounds promising, but *36 Views* is like an outline for the play she should have written, since she doesn't develop her resonant themes beyond making the thinnest and most banal observations. She might just as well have distributed lists of the topics she raises with instructions to the audience: "Talk among yourselves." Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through April 10. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $14 to $69.

■ **TIM CONWAY & HARVEY KORMAN: TOGETHER AGAIN.** The Emmy winners who spent a decade on *The Carol Burnett Show* reunite to whisk audiences back to the golden age of television. At the Wang Theatre, 270 Tremont Street, Boston (800-447-7400), April 9. Curtain is at 5 and 8 p.m. Tix $35 to $65. (Sally Cragin's preview is on page 21.)

■ **THE TROJAN WHORE.** Mill 6 Theatre Collaborative presents the world premiere of Sean Michael Welch's "gleefully anachronistic attack on propaganda, war, and any notion of precise historical truth." John Edward O'Brien directs the work, which "dares to ask the question: what if we've learned it wrong all along? What if Todd, Political Advisor, was responsible? Find out how such heroes as Odysseus, Menelaus, and Agamemnon work with a bureaucrat." At the Devanaughn Theatre in the Piano Factory, 791 Tremont Street, Boston (866-811-4111), through April 16. Curtain is at 8 p.m. Thursday through Saturday and at 3 p.m. on Sunday. Tix $15; discounts for seniors and students on Thursday and Sunday.

■ **A T-STOP NAMED DENIAL.** Impresario/playwright/actor Ryan Landry and the Gold Dust Orphans, who won an Elliot Norton Award for *Pussy on the House*, again take on Tennessee Williams in this Boston-set parody of *A Streetcar Named Desire*, which transplants the DuBois sisters from the steamy environs of New Orleans to the equally steamy, ever more squalid underground confines of an MBTA station where Stella and Stanley implausibly reside as a war rages on street level. The kettledrum-chested Landry's Blanche, looking far from dainty in chunky pearls, ringlets, and pink taffeta get-ups, arrives from "Belle Revere" in Southie to squat in their digs. At the Ramrod Center for the Performing Arts at Machine, 1254 Boylston Street, Boston (617-265-6222), through April 23. Curtain is at 8 p.m. Thursday through Saturday. Tix $25, at the door.

■ **VIOLET.** The venerable Footlight Club presents Jeanine (*Caroline, or Change*) Tesori's unusual musical, which is set amid the civil-rights movement of the 1960s and centers on a disfigured young woman's journey to find a healer. Bill Doscher directs; musical direction is by Markus Hauck. At Eliot Hall, 7A Eliot Street, Jamaica Plain (617-524-3200), through April 16. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $12 to $20.

■ **WHAT THE BUTLER SAW.** EarthHart productions, which last presented *Matt and Ben*, offers Joe Orton's Obie-winning farce, an exploration of mixed-up intentions, mistaken identities, failed amorous exploits, and human imperfections. In other words, it's a sex comedy! At Leverett Old Library Theater, Mill Street, Cambridge (617-496-2222), through April 17. Curtain is at 8 p.m. Thursday through Saturday and at 4 p.m. on Sunday (April 17 only). Tix $20; $7 to $12 for all students and Harvard affiliates.

■ **YOU CAN'T TAKE IT WITH YOU.** George S. Kaufman & Moss Hart's Pulitzer-winning comedy is this spring's offering from the Suffolk University Theatre Department. At Suffolk University's C. Walsh Theatre, 41 Temple Street, Boston (617-573-8680), through April 10. Curtain is at 8 p.m. on Friday, at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $15; $7 for students and seniors.

■ **YOU NEVER KNOW.** Acting artistic director Amanda Dehnert is at the helm of this Trinity Repertory Company world premiere of a new musical with score by Charles Strouse, whose Broadway hits include *Annie, Applause*, and *Bye Bye Birdie*. An "irresistible blend of romance, suspense, and nostalgia," the musical within a musical is set in a swanky Miami resort in 1948 and focuses on "a philandering presidential candidate, his movie-star wife, and our hero — the composer of a Broadway hit that's just over the horizon." Strouse and Rinne (*The Ruby Sunrise*) Groff collaborated on the book. Charles Alterman is the musical director, Christopher d'Amboise did the choreography. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), April 15 through May 22. Curtain is at 7 p.m. on Tuesday, at 2 p.m. (May 4 and 18 only) and 7 p.m. (no evening performance May 18) on Wednesday, at 8 p.m. on Thursday (April 21 performance it's at 7 p.m.), at 8 p.m. on Friday, at 2 p.m. (April 23 and May 21 only) and 8 p.m. on Saturday, and at 2 p.m. (no performance April 17 or May 8) and 7 p.m. on Sunday. Tix $28 to $50; discounts for seniors and the disabled.

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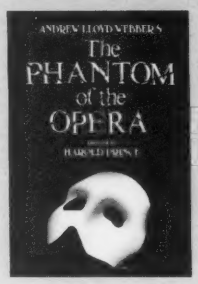

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NOT SO MAJESTIC? *It was hard to tell much about the quality of the soloists because the choreography was simplified and repetitive as well as spatially constricted.*

Swamped

The Russian National Ballet Theatre's *Swan Lake*

BY MARCIA B. SIEGEL

Critics look at *Swan Lake* differently from the rest of the audience. The prospect of viewing this long, demanding classical ballet for the 10th or 50th time can arouse anything from anticipation to dread, but no critic can approach it without some comparative machinery clicking on. No matter how you try to take the performance on its own terms, you can't erase the layers of images previously imprinted on your memory screen.

We're not talking photographic authenticity here. Ballets can't be cloned from one performance to the next, or even preserved more or less intact for 100 years, as music can. *Swan Lake* has undergone continual cleansing and retrofitting since the canonical 1895 St. Petersburg prototype. Choreographers have tweaked the creation of Marius Petipa and Lev Ivanov to suit changing tastes and politics. Not to mention revisionists who've turned it into gender-bending satire (Matthew Bourne), Hollywood kitsch (George Balanchine), and popular parody. All this lurks beneath one's conscious observation, waiting to be triggered by Tchaikovsky's luscious score.

Swan Lake is a benchmark piece; ballet companies aspire to meet its challenges. They offer it as a sign of mastery and a token of past glories. What the audience expects is a combination of story, atmosphere, and dancing thrills. There's the prince yearning for ideal love, the unattainable swan women and their evil captor, Rothbart, and the enchantment-betrayal-retribution journey acted out in the imperial court and the swans' lakeside landscape. There's the fairy-tale mystique — the white-clad wraiths hovering on the border between the real world and the supernatural. And there's the thrilling, palpable presence of star dancers leaping and spinning in virtuosic displays, lovers enacting romantic/erotic duets, and ensemble groups executing flawless designs and fiery ethnic variations.

The Russian National Ballet Theatre of Moscow production, opening a two-month American tour at the Cutler Majestic last Friday, revealed something about the ballet's reworked choreographic history but left its iconic attributes submerged. This *Swan Lake*'s creators, after Petipa and Ivanov, included the Soviet choreographers Aleksandr Gorsky and Asaf Messerer, with amendments by the company's artistic director, Evgeny Amosov, and general manager, Vladimir Moiseev. In the Soviet years, the Russians cleared away a lot of *Swan Lake*'s old-fashioned mime and concocted a happy ending. Gorsky sought a more naturalistic acting and pictorial style. Later, the milling peasants and nobles were eliminated from the background of the party scenes as a distraction.

This performance made the right superficial motions, but the standard was low, and I looked for explanations. For one thing, the Majestic stage is too small to accommodate a large-scale ballet. At times an ensemble of 24 dancers did squeeze on, but whenever they moved out of their positions, the movement looked cramped and cut off. It didn't breathe. The soloists seemed to be calculating how many steps or turns they could make without bumping into the scenery. The corps started out looking disciplined, but by the last act they seemed demoralized.

Act one opened with a Jester (Khasan Usmanov) center stage surrounded by a neatly lined-up corps. This character, added and danced by Gorsky *circa* 1920, launched his bent-legged clowning and high scissors jumps into the middle of the corps's decorous dances. He held the party scenes together like a jovial ringmaster, but his hyperbravado was out of scale with the rest of the action.

It was hard to tell much about the quality of the Siegfried (Maxim Romanov) and Odette/Odile (Ekaterina Evseeva), or the lesser soloists, because the choreography was simplified and repetitive as well as spatially constricted. Some of the usual tricks were there but few of the subtle step embellishments. Romanov looked bewildered all the time, a shy person making dutiful princely moves. Evseeva seemed a potentially commanding dancer, both as the unfortunate white swan and as the spiteful alter ego who seduces Siegfried into forgetting his promise.

The ballet company usually performs with taped music, I learned, but for this tour, they're being accompanied by a Bulgarian ensemble, the Sofia Symphony Orchestra led by Russian conductor Sergey Kondrashev. The orchestra had continual difficulties with intonation, entrances, ensemble, blurring passages. I'm told the players received badly printed scores.

You can sympathize with dancers when they have to perform in these conditions, but you can't pretend that their approximate musicality, insecure line, and wobbly pointe work don't make a difference. The soloists insisted on the Russian affectation of taking at least two bows after every important number, whether or not the audience wanted them. Why would they assume they could whip up our excitement when they'd displayed none in their dancing? ■

➢Listings

dance

PERFORMANCE

■ THURSDAY 7

JOSÉ MATEO'S BALLET THEATRE performs Mateo's *Time Beyond Time* (Messiaen), *Reverie* (Ravel), and *Escape* (Leo Brouwer) Thurs. at 7:30 p.m., Fri.-Sat. at 8 p.m., Sun. at 6 p.m., and next Thurs. at 8 p.m. at the Sanctuary Theatre, 400 Harvard St., Cambridge. Tickets $32; (617) 354-7467.

■ FRIDAY 8

JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.

■ SATURDAY 9

ÇUDAMANI presents Balinese gamelan and dance at 8 p.m. at Sanders Theatre, 45 Quincy St., Cambridge. Tickets $20-$40; (617) 496-2222.

JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.

■ SUNDAY 10

JOSÉ MATEO'S BALLET THEATRE. See listing for Thurs.

■ THURSDAY 14

JOSÉ MATEO'S BALLET THEATRE. See listing for previous Thurs.

PARTICIPATORY

■ THURSDAY 7

GREEK FOLK DANCE is at 7 p.m. at the Greek Orthodox Church of the Virgin Mary, 29 Central St., Somerville. Free; (617) 625-2222.

MILONGA LA PORTEÑA is at 8:30 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $6; (781) 662-6710.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TANGO SALON is at 9 p.m. (with a lesson at 8 p.m.) at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $12 (with lesson), $7 (without); (617) 771-2554.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8 p.m. at Ryles Jazz Club, 212 Hampshire St., Cambridge. Tickets $12 before 9 p.m.; $8 after 9 p.m.; (617) 876-9330.

■ FRIDAY 8

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $8; (617) 840-2362.

HAVANA CLUB SALSA is at 8:30 p.m. at the Greek Club, 288 Green St., Cambridge. Tickets $12; (617) 312-5550.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington. Tickets $7, $4 for students; (781) 662-7475.

RENAISSANCE DANCE features music by Renaissonics at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $8; (617) 661-3353.

■ SATURDAY 9

NEW ENGLAND CONTRAS AND SQUARES COUPLES DANCE is at 8 p.m. at the Scout House, 74 Walden St., Concord. Tickets $8; (617) 547-7781.

NOCHE DE LA SALSA is at 9:30 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club, 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

SWING DANCE is from 9 p.m. to midnight at St. James Armenian Church, 465 Mount Auburn St., Watertown. Tickets $13; (617) 924-6603.

■ SUNDAY 10

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 8 to 11 p.m. at MIT, Sala de Puerto Rico, Stratton Student Center (second floor), 84 Mass. Ave., Cambridge. Tickets $1; (617) 253-3655.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mount Auburn St., Cambridge. Tickets $3, $2 for students; (617) 484-3267.

MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.

SAMBA SUNDAY is at 7 p.m. at the Brookline Community Center for the Arts, 14 Green St., Brookline. Tickets $10; (617) 738-2800.

SCOTTISH COUNTRY TWELFTH NIGHT DANCE is from 6:30 to 8:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $5; (617) 661-5899.

WEPA SALSA SUNDAY DANCE is from 8 p.m. to midnight at 179 South St. (sixth floor), Boston. Tickets $10; (617) 388-0925.

■ MONDAY 11

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Studios, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

HAVANA CLUB MAMBO MONDAY SALSA DANCE is at 9:30 p.m. at Green Street Grill, 280 Green St., Cambridge. Tickets $8; (617) 312-5550; www.havanasalsa.com.

ISRAELI FOLK DANCE is from 8 p.m. to midnight at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-4282.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at the Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.

SCOTTISH COUNTRY DANCE is at 7:45 p.m. at Springstep, 98 George P. Hassett Dr., Medford. Tickets $7, $4 for students; (617) 661-5899.

SWING ARLINGTON is at 9 p.m. (with lessons at 6:45 and 7:45 p.m.) at Elks Dance Hall, 56 Pond Lane, Arlington. Tickets $10 before 9 p.m., $6 after; (617) 623-3134.

■ TUESDAY 12

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

JOSÉ MATEO'S BALLET THEATRE *performs at the Sanctuary Theatre in Harvard Square.*

■ WEDNESDAY 13

ARGENTINE TANGO DANCE is at 7:30 p.m. at the Elks Lodge, 55 Bishop Allen Dr., Cambridge. Tickets $5; (617) 270-4994.

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, 50 Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.

ISRAELI DANCE is at 7 p.m. at MIT, Lobby of Building 13, 77 Mass. Ave., Cambridge. Suggested donation $1; (617) 253-3655.

TANGO BREAK is at 8:30 p.m. at the VFW Mount Auburn Post, 688 Huron Ave., Cambridge. Tickets $5; (617) 699-6246.

■ THURSDAY 14

GREEK FOLK DANCE. See listing for previous Thurs.

MILONGA LA PORTEÑA. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

Surf's up

Bruce Bemis at the Mills, the dictionary at Brickbottom, and Isabellas galore at the Gardner

By Randi Hopkins

Bruce Bemis, video still from *Reciprocal Illumination*

The lure of the sea has called out to artists of all sorts: the Dutch painters of the 16th and 17th centuries; J.M.W. Turner and Winslow Homer; 20th-century conceptual artist Bas Jan Ader, who died, or disappeared, off the coast of Cape Cod in 1975 in an attempt to cross the Atlantic Ocean in a 13-foot sailboat as a work of performance art. They've been drawn to its vastness, its changing light, its metaphorical power and its physical intensity. In **"Bruce Bemis: Reciprocal Illumination,"** which opens this Friday at the Mills Gallery at the Boston Center for the Arts, Bemis turns to the coast of Gloucester for inspiration. His usual tack is to create sculptural installations using found film footage emanating from noisy vintage projectors (sometimes projected directly onto unexpected architectural features such as window shades or door frames, with film strips looping and draping). Here, however, Bemis has opted to show film he's shot himself, and to use video projectors instead of old film projectors. Footage of bobbing surfers and the swirling ocean reflect his interest in repetition and rhythm, two of the key building blocks of cinema. "The quality of emotion and motion is strikingly similar in feel to his earlier work," exhibition curator and Mills Gallery director Laura Donaldson writes about his new approach, "but instead of looking to find the movement or elusive moment in someone else's footage, he has from the start created the moment and movement in his own footage. . . . His use of rhythm, always an important element of his work, has been allowed to grow more complex." Bemis and Donaldson will be on hand to provide behind-the-scenes insight into this intriguing show in a free gallery talk at the Mills on April 21 at 6 p.m.

Bookworms and literati take note: a new exhibition in Somerville draws its inspiration from a chance find by artist Annie Silverman, who happened upon a discarded copy of the *New Century Dictionary* (copyright 1957) in the trash last winter. The tome was unusual in that the pages were held together with long, removable screw posts, which Silverman at once set about removing. After liberating more than 1000 triple-hole-punched pages, she offered these treasures to some 50 local, national, and international artists and writers, asking them to use the pages as jumping off points for original works of art and poetry. The results are on view in **"The Dictionary Project"** at the Brickbottom Gallery, which hosts a free opening reception on April 10 from 3 to 5 p.m.

Did you know that anyone named Isabella enjoys free admission to the wonderful Isabella Stewart Gardner Museum? It's true — and on April 20, the museum celebrates its annual **"Calling All Isabellas Day,"** further honoring those lucky few (and their families) with doughnuts (Mrs. Jack loved them) and more. This is also the time of year that the Gardner installs its 20-foot cascading flowering nasturtium vines, an extraordinary sight that's a great reason to visit or revisit this little bit of Venice on the Fenway.

"Bruce Bemis: Reciprocal Illumination" is at the Mills Gallery in the Boston Center for the Arts, 539 Tremont Street in the South End, April 8 through June 5, with a free opening reception on April 8 from 6 to 8 p.m. and a free gallery talk with curator and artist on April 21 at 6 p.m.; call (617) 426-8835. "The Dictionary Project" is at Brickbottom Gallery, 1 Fitchburg Street in Somerville, through May 14, with a free opening reception on April 10 from 3 to 5 p.m.; call (617) 776-3410. April 20 is "Calling All Isabellas Day," and the flowering nasturtium vines will be installed on April 12 at the Isabella Stewart Gardner Museum, 280 the Fenway in Boston; call (617) 566-1401. ■

➢Listings

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

OPEN STUDIOS

SCHOOL OF MUSEUM OF FINE ARTS OPEN STUDIOS is Sunday April 10 from 11 a.m. to 3 p.m. at the School of the Museum of Fine Arts, 230 the Fenway, Boston. Free; (617) 369-3718.

NEWBURY STREET BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Fri., 10:30 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Through April 30: "Dorothy Eisner 1906-1984: Late Expressionist Paintings."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5:30 p.m. Through May 4: work by Aaron Fink.

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through April 29: "Margaret Gerding: New Landscapes."

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through May 15: "Paper & Paint: New Works by Corinne Okada and Lana Gordon."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m. Through May 4: "Long Playing: Record Covers"; "Jonathan Seliger: Born To Shop."

BOSTON ARCHITECTURAL CENTER (617-262-5000), 320 Newbury St., Boston. Mon.-Thurs., 8:30 a.m.-10:30 p.m.; Fri., 8:30 a.m.-9 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-7 p.m. April 8-24: "Spirit Matters."

CASSAVA BOBA LOUNGE (617-266-5397), Call for hours. Through April 30: "Bren Bataclan: Boston Smile Project."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through April 30: work by Dozier Bell.

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Through May 7: "Gertrude Beals Bourne: Brahmin Artist in Boston"; "The Prints of Chauncey Ryder"; "Alexander Brook Drawings."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. April 7-30: "Kathleen Cammarata & Kathleen Brennan: In Relation"; "Dianne Panarelli Miller: Red Room Exhibition." Reception April 7, 5:30-7:30 p.m.

ECLIPSE GALLERY (617-247-6730), 164 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through April 30: "Paul Kerpka: New Paintings." Reception April 8, 6-8 p.m.

FRENCH LIBRARY AND CULTURAL CENTER (617-912-0400), 53 Marlborough St., Boston. Mon., Tues., Thurs., 10 a.m.-6 p.m.; Wed., 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Through May 2: "Sceneries of the Principality of Monaco and France: Blossom on Claude Gauthier's Canvas."

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 23: "Sam Earle: Scrap Paintings"; "Masako Kamiya: New Paintings."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 19: "Brian Zink: Wall Hangings."

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through April 10: "Mid-Century Modern: The Posters of Armin Hofmann."

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through April 19: "Jacob Kulin: The Forward Edge."

JUDY ANN GOLDMAN FINE ART (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5 p.m. Through April 30: "Juliann Cydylo: Cut Paper Drawings"; "Michael Wetzel: Recent Paintings."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, with works by Henry Munyaradzi and Gladman Zinyeka.

KAJI ASO GALLERY (617-247-1719), 40 St. Stephen St., Boston Tues., 7-9 p.m.; Sat., 3-5 p.m. April 9-June 2: "Japanese Calligraphy and Sumi Painting." Reception April 9, 7-9 p.m.

KEIKO FINE JAPANESE HANDCRAFT (617-725-2888), 121 Charles St., Boston. Mon., Wed.-Thurs., and Sat., 10 a.m.-6 p.m.; Fri., 10 a.m.-7 p.m., Sun., noon-5 p.m. April 8-May 8: "Rie & Madoka Sakamoto."

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

KIDDER SMITH GALLERY (617-424-6900), 131 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m. Through April 30: "Gil Mares: Harbor Abstracts." Reception April 8, 5:30-7:30 p.m.

MARTIN LAWRENCE GALLERIES (617-360-4800), 77 Newbury St., Boston. Mon.-Sat., 10 a.m.-9 p.m.; Sun., 11 a.m.-7 p.m. Ongoing: works by Picasso, Chagall, Warhol, Lichtenstein, and more.

MERCURY GALLERY (617-859-0054), 8 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m. Through April 13: "Arrangements: Ceramics by Miranda Thomas."

MPG CONTEMPORARY (617-357-8881), 450 Harrison Ave., Suite 315, Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through April 30: "Gage Opdenbrouw: The Strangers Series"; sculpture by Hala Ahwach.

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Wed.-Fri., 10 a.m.-5 p.m. Through April 16: "John Lees: Johann's Castle"; "Damien DiBona: Between Wonder and Structure."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through April 30: "Recollections: Suzi Cozzens, Marcus Kenney, Randa Newland."

PUCKER GALLERY (617-267-9473), 171 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through April 11: "David Aronson: Sculpture and Works on Paper."

RICHARDSON-CLARKE GALLERY (617-266-3321), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5 p.m.; Sat., 11 a.m.-5 p.m. Ongoing: American & European 19th & 20th Century Paintings & Drawings.

SHREVE, CRUMP & LOW (617-267-9100), 330 Boylston St., Boston. Call for hours. Through April 9: "Fine Arts Work Center Visual Arts Fellows Exhibition."

ST. GEORGE GALLERY (617-424-0024), 162 Boylston St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-5 p.m. Through April 30: "Cinco."

THOMAS KINKADE NEWBURY STREET GALLERY (866-639-2879), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

TRIDENT BOOKCELLAR & CAFE (617-267-8688), 388 Newbury St., Boston. Daily, 9 a.m.-midnight. Through May 1: paintings by Duncan Reid.

SOUTH END

ALLSTON SKIRT GALLERY (617-482-3652), 65 Thayer St., Boston Wed.-Sat., 11 a.m.-5 p.m. Through April 30: "Magda Fernandez: Home Sweet Gated Home"; "Nowhere I Really Need To Be."

ARS LIBRI (617-357-4212), 500 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 11 a.m.-6 p.m. Through April 30: "Scott Griffin: Drawing a Line."

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 30: "Mary Lum: Tracing the City."

bf ANNEX (617-451-3344), 450 Harrison Ave., Boston. Tues.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 10 a.m.-5 p.m. Through April 30: "Ruth Daniels."

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Sun., Wed.-Thurs., noon-5 p.m.; Fri.-Sat., noon-10 p.m. April 8-June 5: "Bruce Bemis: Reciprocal Illumination." Reception Feb. 8, 6-8 p.m.

— Cyclorama. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m. April 9-27: "Fay Chandler: Viewpoints: Ten Years of Paintings and Objects." Reception April 9, 3-6 p.m.

BOSTON SCULPTORS GALLERY (617-482-7781), 486 Harrison Ave., Boston Tues.-Sat., 11 a.m.-6 p.m. Through April 16: "Margaret Swan: Vital Spirit"; "Lorey Bonante: A Bee in Her Bonnet."

BROMFIELD GALLERY (617-451-3605), 450 Harrison Ave., Boston. Wed.-Sat., noon-5 p.m. Through April 30: "Kathy A. Halamka: Reconstruction"; "Arthur Hardigg: Stage Flight: New Paintings."

EQUATOR GALLERY (857-540-9236), 450 Harrison Ave., Suite 201, Boston. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-5 p.m. Ongoing: "Latin American Fine Art."

GALERIE SWANSTRÖM (617-574-9800), 450 Harrison Ave., Suite 303, Boston. Tues.-Sat., 11 a.m.-6 p.m. Through April 30: "Marc Leavitt: New Works."

GENOVESE/SULLIVAN GALLERY (617-426-9738), 23 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through May 3: "Fred Faudie: Wings-Stevens Suite: Sea Surface Full of Clouds."

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Thurs.-Sat., noon-6 p.m.; Sun., noon-5 p.m. Through April 10: "Paint! Polychrome Sculpture from Africa."

KINGSTON GALLERY (617-423-4113), 450 Harrison Ave., Boston. Tues.-Sat., noon-5 p.m. Through April 30: "Carolyn Wirth: Discipline."

MARIO DIACONO GALLERY (617-560-1608), 500 Harrison Ave., Boston Tues.-Sat., 11 a.m.-5 p.m. Through May 4: "Dan Walsh: Sentence."

NAO PROJECT GALLERY (617-451-2977), 535 Albany St., third floor, Boston. Thurs.-Sat., noon-5 p.m. Through April 30: "Incremental Disruption."

SAMSON PROJECTS (617-357-7177), 450 Harrison Ave., Boston. Fri.-Sun., noon-6 p.m. Through May 1: work by Pablo Vargas Lugo, Nicole Cherubini, and Lamar Peterson.

DOWNTOWN

ART ADVISORY/BOSTON (617-574-0022), 535 Albany St., Suite 3B, Boston. Thurs., noon-5:30 p.m.; Fri.-Sat., noon-5 p.m. April 7-May 21: "Roger Goldenberg and Joseph Barillaro: Recent Assemblage and Collage Works."

ARTEMIS GALLERY (617-338-4122), 92 South St., Boston. Tues.-Sat., 10 a.m.-6 p.m., extended hours to 8 p.m. on Thurs. Ongoing: 18th and 19th century Chinese furniture. Now on view: "New Chinese Works"; works from Quin Feng's "Original Sound" series, and "lyrical" scrolls by Fei Yang.

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through April 30: "Beyond Color: 12 Artists' Books."

THE INN AT LONGWOOD MEDICAL (617-731-4700), 342 Longwood Ave., Boston. Call for hours. Through May 30: "Hands on Art: Works by Patients of Children's Hospital Boston."

ONYX HOTEL (617-557-9955), 155 Portland St., Boston. Daily 9 a.m.-8 p.m. Through June 30: "Legendary: Sports in Boston."

SPACE 200 (617-269-5767), Marketplace Center, 200 State St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Through April 18: "Monochrome."

OTHER BOSTON NEIGHBORHOODS

ART MARKET GALLERY (617-522-1729), 36 South St., Jamaica Plain. Thurs.-Fri., 4-7 p.m.; Sat.-Sun., noon-6 p.m. April 7-17: "When Fitzy Came Marching Home Again." Reception April 9, 2-7 p.m.

ARTWORKS GALLERY (617-833-6009), 84 Fairmont Ave., Hyde Park. Thurs., 2-7 p.m.; Fri.-Sat., 11 a.m.-5 p.m. April 9-30: "Nicola Sinclair: Figurative Paintings." Reception April 9, 4-7 p.m.

ATLANTIC WORKS GALLERY (617-567-8866), 80 Border St., East Boston. Thurs., 6-9 p.m. Through April 29: "Surface Tension." Reception April 8, 7-9 p.m.

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through April 19: "Rob Roy: Billboards, Oil Storage Tanks, and Other Global Signatures."

MAVERICK GALLERY (617-569-1233), 37 Maverick Sq., East Boston. Mon.-Fri., 10 a.m.-6 p.m. Through April 30: "Mary Dreitlein: About Color."

PARADISE LOUNGE (617-562-8814), 967 Comm. Ave.,Boston. Nightly, 5 p.m. to late. April 7-May 4: "The Art of Modern Rock: The Poster Explosion." Reception April 7, 7-9 p.m.

art

CAMBRIDGE SOMERVILLE WATERTOWN

ART ATTACK (617-441-3833), 108 Beacon St., Somerville. Call for hours. Through May 11: "Shanti: Battlescenes."

ART INTERACTIVE (617-498-0100), 130 Bishop Allen Dr., Cambridge. Thurs., Sat.-Sun., noon-6 p.m. Through April 10: "Collision Collective #7: Chance."

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. April 7-May 14: "The Dictionary Project." Reception April 10, 7:30-9 p.m.

CAMBRIDGE ARTS COUNCIL GALLERY City Hall Annex (617-349-4380), 344 Broadway, Cambridge. Mon.-Fri., 8:30 a.m.-5 p.m., until 8 p.m. on Thurs. Through April 22: "Walking Central Square: Photographs by Karen Davis and John Tagiuri."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 10 a.m.-6 p.m.; Sat., noon-4 p.m. Through May 4: "A Melody of Curves and Angles: Classical Arabic & Islamic Calligraphy by M.J. Alhabeeb."

CAMBRIDGE SEVEN ASSOCIATES (617-492-7000), 1050 Mass. Ave., Cambridge. Through April 29: "Infinity Contrived: Heath (Tad) Bradley."

GALLERY ON THE PLAZA (617-582-4442), 10 Brookline Pl. W., Brookline Village. Mon.-Thurs., 8 a.m.-8 p.m.; Fri., 8 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Through April 12: "Musta Got Lost: The Return of the Original Boston Tea Party Posters 1967-1970." Reception April 7, 6-8 p.m.

HURST GALLERY (617-491-6888), 53 Mt. Auburn St., Cambridge. Wed.-Sat., noon-6 p.m. Through May 7: "Pre-Hispanic Masterpieces."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through April 30: "The Shuddemup Collective Art Snack." Reception April 11, 8-9 p.m.

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Tues.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through May 21: "Scratching the Surface"; work by Nancy Michel and Alexandra Watkins. Reception April 14, 6-8 p.m.

OUT OF THE BLUE GALLERY (617-354-5287), 106 Prospect St., Cambridge. Daily, noon-8 p.m. Ongoing: "Local Cambridge Artists"; "The Private Collection of the Late Margarete Koehler-Bittkow."

SOMERVILLE CITY HALL (617-623-3719), 93 Highland Ave., Somerville. Mon.-Wed., 8:30 a.m.-4:30 p.m.; Thurs., 8:30 a.m.-7:30 p.m.; Fri., 8:30 a.m.-12:30 p.m. Through June 1: "Color."

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through April 30: "Artful Endeavors."

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Daily, 7 a.m.-10 p.m. Through April 30: "Sarah Gosselin: New England Landscapes."

WASHINGTON STREET ART CENTER (617-623-5315), 321 Washington St., Somerville. Sat., noon-4 p.m. Through April 29: work by Joetta Maue.

ZEITGEIST GALLERY (617-876-6060), 1353 Cambridge St., Inman Sq., Cambridge. Tues.-Sun., 1-7 p.m. Through April 11: "Heather Adels: Recent Paintings." April 12-24: "Political Paintings by Mary Steele."

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4 p.m. April 11-May 6: "Our Town."

NEW ART CENTER IN NEWTON (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through May 21: "Icograms."

NEWTON FREE LIBRARY (617-796-1360), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m. Through April 28: "Marilyn Tarlow: Babel Series: Ancient Artifacts."

PERRIN GALLERY (617-277-4357), 320A Harvard St., Brookline. Mon.-Fri., 10 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through May 7: "Departure: Mixed Media by Rachael Berman." Reception April 14, 6:30-9 p.m.

SUBURBS: SOUTH

GALLERY X (508-992-2675), 169 William St., New Bedford. Wed.-Sun., 11 a.m.-3 p.m. Through May 1: "New Works." Reception April 9, 7-10 p.m.

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through April 10: "Hatch Show Print."

SUBURBS: NORTH

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-4 p.m.; Sun., noon-4 p.m. Through April 24: "Massachusetts Artists 2005: An Inaugural Exhibition."

GALANT GALLERY (978-745-1001), 197 Derby St., Salem. Call for hours. Ongoing: "Mary Rogers & Joel Levine: Where the Land Meets the Sea."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Thurs., 1:30-5 p.m., Fri., Sun.-Tues., noon-5 p.m., Sat., noon-6 p.m. Ongoing: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

MARBLEHEAD ARTS ASSOCIATION (781-631-2608), 8 Hooper St., Marblehead. Tues.-Sat., noon-4 p.m.; Sun., 1-5 p.m. Through April 26: "Post-Modernism Seekings and Findings: Paintings by Elena Keller and Susan Sutton Robinson."

SUBURBS: WEST

CENTER FOR THE ARTS IN NATICK (508-647-0097), 14 Summer St.,Natick. Tues.-Sat., noon-6 p.m.; Sun., 1-3 p.m. Through April 29: "Nancy Alimansky & John Wawrzonek: Scapes, Sounds & Musaics: Music and the Landscape."

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through April 21: "Martha Jane Bradford: Looking Inward Looking Out"; "Ruth Bauer: New Work."

DEPOT SQUARE GALLERY (781-863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat., 10 a.m.-5:30 p.m.; Sun., noon-4 p.m. Through May 1: "Joan Carcía: Touched by Fire: Saggar-Fired Vessels"; "Sophia Yee: Beyond Landscape: Oil Paintings."

LACOSTE GALLERY (978-369-0278), 25 Main St., Concord. Mon.-Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-7 p.m.; Sun., noon-5 p.m. April 9-28: work by Chris Gustin, Radny Johnston, James Lawton. Reception April 9, 3-5 p.m.

LECEI GALLERY (978-341-0001), 81 Commonwealth Ave., Concord. Sun.-Thurs., noon-6 p.m.; Sat., 10 a.m.-6 p.m. Through April 30: "Holly S. Murray: Examination: Imagery of a Bioengineered World."

CAPE COD

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Ongoing: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

museums

AMERICAN TEXTILE HISTORY MUSEUM (978-441-0400), 491 Dutton St., Lowell. Tues.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $6, $4 for seniors, students, and ages 6-16, free for ages 6 and under. The Museum houses the nation's largest collection of artifacts and documents relating to America's textile manufacture.

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "Armenian Musical Traditions"; "The Bedoukian Family Collection"; "Moses Hadji Gulesian: An Armenian Visionary."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through April 10: "Complex Conversations: Prilla Smith Brackett and Matt Brackett."

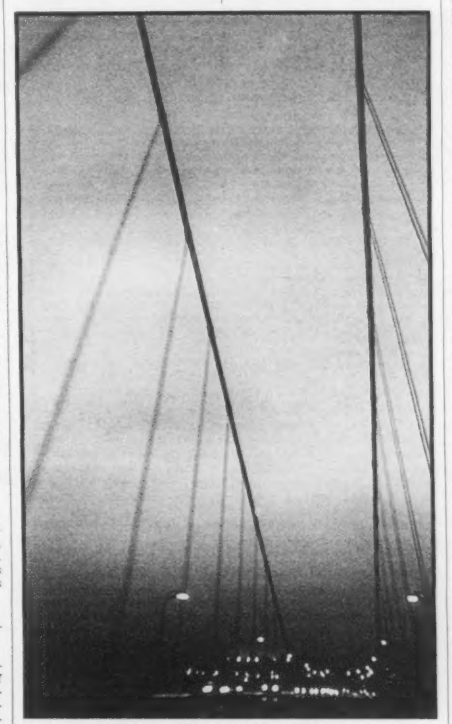
BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m. Through June 24: "Boston Ink: A Century of Printing 1905-2005." Reception April 6, 6 p.m.
— Deferrari Hall (ext. 2336). Ongoing: "We Bostonians: Intersecting Spiritual Journeys."

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $5, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "The Cape Takes Shape"; "What About Whales?"

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $7; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffett, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin. Through April 24: "John Gregory: Coastal Reflections"; "Joyce Johnson: A Retrospective."

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Archaeology of the Central Artery: Highway to the Past"; "Through the Eyes of Baystaters: Massachusett's Experience in the Civil War."

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $8, $7 for seniors, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."



THE GOLDEN GATE BRIDGE, SAN FRANCISCO is part of the Silas Shabelewska photography show "Roads" at Gallery Kayafas through April 30.

DECORDOVA MUSEUM (781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $9, $6 for students, seniors, and children. Through April 17: "Pretty Sweet: The Sentimental Image in Contemporary Art." Through July 31: "Abstract Elements: The Dr. Beatrice H. Barrett Collection of Art."
— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include "Henry Richardson: Chiseled Orb and Mortal Coil"; "Nina Levy: Headlong and Big Baby"; "William Tucker: Chinese Horse II and Turning."

ERIC CARLE MUSEUM OF PICTURE BOOK ART (413-658-1100), 125 West Bay Rd., Amherst. Tues.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Admission $4, $2 for children under 18. Features picture book art from around the world. Through July 9 2006: "Dutch Treats: Contemporary Illustration from the Netherlands."

FITCHBURG ART MUSEUM (978-345-4207), 185 Elm St., Fitchburg. Tues.-Sun., noon-4 p.m. Admission $5, $3 for seniors, free for students and children. Through June 5: "Andy Warhol: Intimate and Unseen"; "Kenro Izu: Sacred Places."

FULLER CRAFT MUSEUM (508-588-6000), 455 Oak St., Brockton. Daily, 10 a.m.-5 p.m. Admission $5, $3 for seniors and students, free for children under 12. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Through May 1: "Trashformations East." Through June 5: "Chess: Chess Pieces by Ninety Metalsmiths"; "Dawn Southworth: Talebearer."

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-4:30 p.m. Admission $8, $7 for seniors, $2.50 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour and half hour (all visitation is guided).

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Tues.-Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $7, $5 for seniors and students, free for children under 12, free after 5 p.m. on Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through May 1: "Likeness: Portraits of Artists by Other Artists"; "Momentum 3: Kanishka Raja."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun., 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through April 30: "Mrs. Gardner's Gown." Through May 8: "Chairs."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-514-1600), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $10, $8 for students, seniors, $7 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad." Through Nov. 13 2005: "Presents for a President and First Lady."

JOHN FITZGERALD KENNEDY NATIONAL HISTORIC SITE (617-566-7937), 83 Beals St., Brookline. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for ages 16 and under. President Kennedy (born in 1917) and his family lived in this restored nine-room house until 1927. It was the first home shared by the president's father and mother, Joseph P. and Rose Fitzgerald Kennedy, and re-creates the social and political beginnings of one of the world's most prominent families.

LONGFELLOW NATIONAL HISTORIC SITE (617-876-4491), 105 Brattle St., Cambridge. Wed.-Sun., 10 a.m.-4:30 p.m. Admission $3, free for 15 and younger. Built in 1759, this Georgian mansion is where George Washington planned the siege on Boston during the Revolutionary War and later served as home to poet Henry Wadsworth Longfellow. Ranger-guided tours throughout the day.

LONGYEAR MUSEUM (800-277-8943), 1125 Boylston St. Rte. 9, Brookline. Mon., Wed.-Sat., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Free admission. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. Now open: "Mary Baker Eddy: A Spiritual Journey."

MARY BAKER EDDY LIBRARY (617-450-7000), 200 Mass. Ave., Boston. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for students, seniors, children. Reflect in the Hall of Ideas, explore goals in the Quest Gallery, learn how a newspaper is put together in the Monitor Gallery, plus the famous Mapparium.

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Daily, 10 a.m.-5 p.m. Admission $10, $8 for students, $4 for ages 6-16; free for children under 6. Ongoing: "Joseph Beuys: Lightning with Stag in Its Glare"; "Outrageous Supercharge: Hand Painted Movie Posters from Ghana"; "Natalie Jeremijenko: Tree Logic"; "Sound Art at MASS MoCA." Through Spring 2005: "Cai Guo Qiang: Inopportune." Through May 2005: "The Interventionists: Art in the Social Sphere"; "Matthew Ritchie: Proposition Player"; "Trade Show."

MUSEUM OF AFRO-AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Free admission. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Sun., 10 a.m.-4:45 p.m.; Mon.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m., (Only West Wing open Thurs.-Fri. after 5 p.m.) Admission $15, $13 for students with college ID and seniors; free for ages 17 and under during non-school hours. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "Art of Asia Walks" begin at 11 a.m.; "Art of Europe Walks" begin at 11:30 a.m.; "Art of the Americas Walks" begin at1:30 p.m.; "Art of Egypt and the Classical World Walks" begin at 2 p.m.; introductory walk is also offered **Wed.** at 6:15 p.m., **Sat.-Sun.** at 11 a.m., 1 p.m., 2 p.m., 3 p.m.
— Exhibitions: Through April 24: "Damien Hirst." Through May 30: "Sets, Series, and Suites: Contemporary Prints." Through June 12: "Pursuits of Power: Falconry and the Samurai, 1600-1900." Through Sept. 26: "Lethal Elegance: The Art of Samurai Sword Fittings."
— Special Exhibition (Admission $22, $20 for students seniors). Through July 3: "Speed, Style, and Beauty: Cars from the Ralph Lauren Collection."
— Gallery lectures are free with museum admission. **Thurs.** at 11 a.m., "Chinese Ceramics Galleries." **Sat.** at noon, "19th Century Landscape Painting." **Wed.** at 6 p.m. and **Thurs.** at 11 a.m., "Damien Hirst."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-9 p.m. Admission $13, $11 for seniors, $10 for ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Ongoing: "A Bird's World"; "Dinosaurs: Modeling the Mesozoic"; "Current Science & Technology Center"; "Journey into Amazing Caves"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection"; "The Computing Revolution." Through April 21: "Playing with Time."

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society. Ongoing: "New England Paves the Way."

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers."

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Admission $4, $3 for students and seniors. Ongoing: "Aspelta: A Nubian King's Burial Chamber."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community"; "A Glimpse of Boston Theater: 1850-1903." Through April 24: "The Western Pursuit of the American Dream: Selections from the Collection of Kenneth W. Rendell." Through June 5: "Deep Inside the Blues: Photographs by Margo Cooper."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13.50, $11.50 for seniors, $7.50 for ages 3-11, free for children under 3. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 200,000-gallon giant ocean tank, with sharks, moray eels, 600 pound sea turtles, and hundreds of other Caribbean creatures. Pick up a hermit crab or watch vets care for animals in the Aquarium Medical Center.
— Now open: "Living Links: Choices for Survival" with baby sea turtles, poison arrow frogs, and rare tropical fish that shows how people affect aquatic life both postively and negatively around the world. Through Dec. 2005: "Amazing Jellies."

NORMAN ROCKWELL MUSEUM (413-298-4100), 9 Glendale Rd., Stockbridge. Mon.-Fri., 10 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $12, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through May 30: "Building Books: The Art of David Macaulay." Through June 12: "Once Upon a Time! The Picture Book Art of Creative Editions."

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 10 a.m.-4 p.m. Admission $5, $4 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest"; "Behind the Scaffolding"; "If These Walls Could Speak."

OLD STATE HOUSE (617-720-1713), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $5, $4 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Now open: "Where in the World Does Boston Come From?" Ongoing: "A History of Boston through Fire"; "The Boston Massacre: A Sound and Light Show."

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

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art

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PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Tues.-Sun., 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily, 10 a.m.-5 p.m. Admission $13, $11 for seniors, $9 for students, free for ages 16 and under. Additional admission to Yin Yu Tang $4. The recently transformed Peabody Essex Museum presents art and culture from New England and around the world. The museum's collections showcase a spectrum of American art and architecture and Asian, Asian Export, Native American, African, Oceanic, Maritime, and Photography collections. The museum campus features numerous parks, period gardens, and 24 historic properties, including Yin Yu Tang, a 200-year old house that is the only example of Chinese domestic architecture on display in the United States. Through April 24: "Yangtze Remembered: The River Beneath the Lake." Through June 5: "Island Thresholds: Contemporary Art from the Caribbean." Through June 22: "Carved by Nature: Untamed Traditions in Chinese Decorative Art." Through Sept. 5: "The Art of Shopping in China."Through Sept. 18: "In Nature's Company."

REVOLVING MUSEUM (978-937-2787), 22 Shattuck St., Lowell. Thurs.-Sun., noon-4 p.m. Through Aug. 21: "Family Rooms."

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STERLING AND FRANCINE CLARK ART INSTITUTE (413-458-2303), 225 South St., Williamstown. Museum's collection centers on French Impressionist paintings, including over 30 by Renoir, plus American works by Homer, Sargent, Cassatt, and Remington, as well as extensive collections of prints, drawings, silver, and sculpture. Open Daily, 10 a.m.-5 p.m. Admission $10, free for 18 and under. Through April 17: "A Walk in the Country: George Inness and the Berkshires." April 8-June 19: "Prints by Paul Gaugin."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat.-Sun. 10 a.m.-6 p.m. Admission $6, $5 for seniors, $4 for children. Home to over nine animal exhibits including a herd of bison, a colony of flamingoes, and spider monkeys. Ongoing: "Snowy Owl Creek"; "Touchable Barnyard."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free admission. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WADSWORTH ATHENEUM (860-278-2670), 600 Main St., Hartford, CT. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $9, $7 for seniors, $5 for students, free for ages 12 and under. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Ongoing: "We Also Served: African-Americans in the U.S. Military — Selections from the John H. Motley Collection." Through Winter 2005: "Encore: Diaghilev's 'Sleeping Princess.' " Through April 10: "Theater, Dance, and Porcelain in the Eighteenth Century." Through Spring 2005: "Ellen Carey/Matrix 153." Through April 24: "Contemporary Art: Floor to Ceiling, Wall to Wall." Through June 19: "African Art, African Voices: Long Steps Never Broke a Back."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through April 2005: "Wall at WAM: Don't Be Afraid." Through July 17: "Evoking Rasa in Luminous Visions: Indian Art from the Herwitz Collection." Through Sept. 25: "Hope and Healing: Painting in Italy in a Time of Plague, 1500-1800."

photography

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through June 5: "Alexis Rockman's Manifest Destiny."

ALL ASIA CAFE (617-497-1544), 354 Mass. Ave.,Cambridge. Call for hours. Through April 30: "Art Institute of Boston Graduating Student Exhibition."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. April 14-July 12: "Tree: A New Vision of the American Forest."

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Mon.-Fri., 9 a.m.-4:30 p.m. April 11-May 7: "Artists: Photographs by Lori Taveroff."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 10 a.m.-6 p.m. Through May 3: "Gravity's Reign: A Visual Journey Through the Republic of Georgia: Photographs by Roger Colombik."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. April 7-30: "Alternative Photography." Reception April 7, 5:30-7:30 p.m.

GALLERY KAYAFAS (617-482-0411), 450 Harrison Ave., Suite 61. Tues.-Fri., 1-5:30 p.m., Sat., noon-5:30 p.m. Through April 30: "Roads," photographs by Silas Shabelewska; "Pin Wheel Romanticism," photographs by Thomas Gustainis.

GRIFFIN MUSEUM OF PHOTOGRAPHY (781-729-1158), 67 Shore Rd., Winchester. Tues.-Sun., noon-4 p.m. Admission $5, $2 seniors, free for children and students; free admission for all on Thurs. Through May 15: "Griffin Museum Juried Show"; work by Julie Melton and Rachel Papo.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through April 19: "Lalla Essaydi: Converging Terrorities."

JOHN RAIMONDI GALLERY (617-241-1165), 80 City Square, Charlestown. By appointment only. Through April 13: "Christina Caturano: La Vendamia (The Harvest)."

LEE GALLERY (781-729-7445), 9 Mt. Vernon St., Winchester. Mon.-Fri., 10 a.m.-5:30 p.m. Through April 29: "Todd Webb & Samuel Gottscho: Vintage Photographs of New York City from the 1930s and 40s."

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER Starr Gallery (617-558-6485), 333 Nahanton St., Newton. Mon.-Tues., Thurs., 10 a.m.-7 p.m.; Wed., noon-6 p.m.; Fri., 10 a.m.-2 p.m.; Sun., noon-4 p.m. Through April 17: "Through the Lens: A Seperate Journey: Photographs by David Akiba."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (617-253-4444), 77 Mass. Ave. Mon.-Fri. 9 a.m.-5 p.m. Through June 15: "Constructing Stata: Photographs of Richard Sobol."

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5, $2 for seniors, students, and youth 5-18. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Through July 3: "Architecture of Silence: Cistercian Abbeys of France: Photographs by David Heald." Reception April 7, 4:30 p.m.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Sat.-Tues., 10 a.m.-4:45 p.m., Wed.-Fri., 10 a.m.-9:45 p.m. Admission $15, $13 for seniors, students, free for ages 17 and under during non-school hours. Voluntary contribution after 4 p.m. on Wed. Through April 18: "Students Curate Students: Fresh Fiction - A Photographic Exploration of Narrative." Through June 29: "Photographs by Hiroshi Sugimoto: The Sylvan Barnet and William Burto Collection."

NATIONAL HERITAGE MUSEUM (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Made in Massachusetts;" "To Build and Sustain: Freemasons in American Community." Through June 5: "Deep Inside the Blues: Photographs by Margo Cooper."

NAVE GALLERY (617-625-4823), Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd., Somerville. Thurs., 4-8 p.m.; Sat., 1-5 p.m. April 7-May 14: "Terrain Vague: Exploring No-Man's Land of New Photography." Reception April 7, 6-8 p.m.

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through April 28: "Newton Camera Club Annual Print Show."

PANOPTICON GALLERY BOSTON Hotel Commonwealth, (617-267-8929), 500 Comm. Ave., Boston. Call for hours. April 7-May 28: "The Color of Baseball: Photographs by Bill Chapman and Ernest C. Withers." Reception April 7, 5:30-7:30 p.m.

PANOPTICON GALLERY WALTHAM (781-647-0100), 435 Moody St., Waltham. Mon.-Fri., 10 a.m.-6 p.m. Through April 23: "Cuba: There Is Light and Shadow."

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Daily, 10 a.m.-5 p.m.; Thurs. until 9 p.m. Admission $12, $10 for seniors, $8 for students, free for ages 16 and under. Through April 24: "Yangtze Remembered: The River Beneath the Lake." Through Nov. 1: "Air Lines: Photographs by Alex MacLean."

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY (617-353-0600), 832 Comm. Ave., Boston. Tues.-Fri., 10 a.m.-6 p.m.; Thurs. until 8 p.m.; Sat.-Sun., noon-5 p.m. April 8-May 5: "Land/Mark: Locative Media and Photography."

PINE MANOR COLLEGE Hess Gallery (617-731-7157), 400 Heath St., Chestnut Hill. Mon.-Thurs., 8:30 a.m.-10 p.m.; Fri., 8:30 a.m.-5 p.m.; Sat., noon-4 p.m.; Sun., 2-10 p.m. Through April 15: "Material Matters: Fabric Collages and Quilt."

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Through May 22: "Consent to Gravity: Frederick Sommer's Photographs and Musical Scores."

ROBERT KLEIN GALLERY (617-267-7997), 38 Newbury St., Boston. Tues.-Fri., 10 a.m.-5:30 p.m.; Sat., 11 a.m.-5 p.m. Through April 30: work by Olivia Parker

SASAKI ASSOCIATES (617-926-3300), 64 Pleasant St., Watertown. Mon.-Fri., 8:30 a.m.-5:30 p.m. Through June 6: "Four Places: Photography by Micahel Seif."

SCHOOL OF THE MUSEUM OF FINE ARTS Grossman Gallery (617-369-3718), 230 The Fenway, Boston. Mon.-Tue., Fri., 10 a.m.-5 p.m.; Wed.-Thurs., 10 a.m.-8 p.m.; Sat.-Sun., noon-5 p.m. April 11-May 7: "Fifth Year Exhibition."

SOPRAFINA GALLERY (617-728-0770), 450 Harrison Ave., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through April 30: photography by Andrew Sovjani and Andrew Xenios.

SOUTH END BRANCH LIBRARY (617-536-8241), 685 Tremont St., Boston. Mon., Wed.-Thurs., 10 a.m.-6 p.m.; Tues., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through May 15: "Rania Matar: A Forgotten Population: Palestinians in Refugee Camps in Lebanon."

STEBBINS GALLERY (617-576-0131), Zero Church St., Cambridge. Mon., noon-4 p.m.; Thurs., Sat.-Sun., noon-6 p.m. Through April 29: "Annual Open Juried Photography Show." Reception April 10, 2-5 p.m.

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through April 30: Cheryl Brusgalis: Experimental Color Photography." Reception April 18, 5-7 p.m.

schools & universities

ADDISON GALLERY AT PHILLIPS ACADEMY (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through July 31: "Eye on the Collection: Copley to Hopper."

BABSON COLLEGE (781-239-5682), Reynolds Campus Center, Wellesley. Mon.-Sat., 9 a.m.-7 p.m. Through May 8: "Line Bruntse: Cocoon: Sculpture Installation of Twine."

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.Closed holidays. April 14-July 12: "Gone: Site Specific Works by Dorothy Cross." Reception April 14, 7-9:30 p.m.

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m. Admission $3, $2 for seniors, free for children 16 and under. Through April 24: "Dreaming Now."

— Women's Studies Research Center (781-736-8102. Through June 30: "Body Maps."

BROOKS SCHOOL Lehman Art Center (978-725-6232), 1160 Great Pond Rd., North Andover. Tues.-Fri., 8:30 a.m.-5 p.m.; Sat., 8:30 a.m.-noon; Sun., 2:30-5 p.m. Through June 18: "Intellectual Substance Paired with Visual Delight: An Exhibit of the Work of Sol LeWitt."

EMERSON COLLEGE (617-824-8540), Little Bldg., 80 Boylston St., Boston. Call for hours. — Emerson College Library, 120 Boylston St. (617-824-8668). Through June 6: work by Brian McNeil.

HARVARD UNIVERSITY and RADCLIFFE INSTITUTE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Call for hours. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Department of the History of Science Special Exhibition Gallery (617) 495-2779, 1 Oxford St., Cambridge. Through June 10: "Bringing Nature Inside."

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 1 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through June 12: "As Though My Body Were Naught But Ciphers: Crises of Representation in Fin-de-siecle Vienna." — Gallery lectures are free with museum admission. April 9 at 11:30 a.m., "As Though My Body Were Naught But Ciphers: Crises of Representation in Fin-de-siecle Vienna."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through April 17: "Huyghe + Corbusier: Harvard Project."Through April 22: "Yvonne Rainer: Radical Juxtapositions 1961-2002."

— Harvard Divinity Library (617-496-2571), 45 Francis Ave., Cambridge. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m. April 12-20: work by Susan Swartz.

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for students and seniors, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Tours Mon.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Ongoing: "To Students of Art and Lovers of Beauty: Highlights from the Collection of Grenville L. Winthrop." Through June 12: "From Mind, Heart, and Hand: Persian, Turkish, and Indian Drawings from the Stuart Cary Welch Collection."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $7.50, $6 for students and seniors, $5 for ages 3-18, free for ages 2 and under. Free on Sun. from 9 a.m. to noon. The "Ware Collection of Glass Models and Plants" includes more than 3,000 glass flowers. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Ongoing exhibits include "Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology. Through May 1: "Origins: Life's First Three Billion Years."

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Hall of the North American Indian: Change and Continuity"; "Pacific Islands Art and Artifacts"; "Distinguished Casts: Curating Lost Monuments"; "Encounters with the Americas." Through April 30: "Bringing Japan to Boston. Through June 30: "Imazighen! Beauty and Artisanship in Berber Life."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $6.50, $5 for seniors and students, free for ages 18 and under. Free admission on Sat. from 10 a.m. to noon. Docent tours Mon.-Fri. at 2 p.m. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Through April 17: "Marks of Enlightenment, Traces of Devotion: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection." Through June 26: "The Sport of Kings: Art of the Hunt in Iran and India." — Gallery lectures are free with the price of admission. April 7 at 6 p.m., "Mr. Winthrop's Favorite American Painters." April 8 at 6 p.m., "Cy Twombly: Why Sculpture Is Boring." April 10 at 2 p.m., "From Mind, Heart, and Hand: Persian, Turkish, and Indian Drawings from the Stuart Cary Welch Collection." April 13 at 6 p.m., "The Death of Mexican Pictography."

— Schlesinger Library (617-495-8647), Radcliffe Yard, between Brattle and Garden Sts., Cambridge. Mon.-Fri., 9 a.m.-5 p.m.; Wed till 8 p.m. Through June 30: "Treasures of the Schlesinger Library."

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Sphinx and the Pyramids: 100 Years of American Archaeology at Giza"; "The Houses of Ancient Israel: Domestic, Royal, Divine."

PHILLIPS EXETER ACADEMY Lamont Gallery (603-777-3461), Exeter, New Hampshire. Mon.-Sat., 9 a.m.-5 p.m. Through May 14: "Collecting a New World: Spanish Colonial Art from the Jan and Frederick R. Mayer Collection."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Tower Bldg., 621 Huntington Ave., Boston. Mon.-Fri., 10 a.m.-10 p.m.; Sat., 11 a.m.-10 p.m. Through April 8: "Revolution: Massachusetts College of Art 2005 All School Show."

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $5. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza"; "Young Inventors at MIT." Through April 18: "Visualizing Physics: Transforming Science Learning at MIT." Through July 10: "The Clipper Ship Era." Ongoing: "Young Inventors at MIT." April 12-May 1: "The Body."

— Center for Advanced Visual Studies (617-253-4415), 265 Mass. Ave. Through Spring 2005: "The Traveling Magazine Table."

— Hart Nautical Galleries (617-253-5492), 55 Mass Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT"; "IQuarium."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through April 10: "Pavel Braila"; "Kimsooja: Seven Wishes and Secrets."

— Media Test Wall (617-253-4400), Whitaker Bldg. No. 56. Open round the clock. Through April 10: "A Needle Woman."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

—Wolk Gallery (617-253-2825), 77 Mass. Ave., Room 7-338. Mon.-Fri., 9 a.m.-5 p.m. Through April 8: "dECOi Architects."

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Fri., 11 a.m.-5 p.m. Through April 9: "Diagnostic Arts."

— Carol Schlosberg Alumni Gallery. Mon.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-5 p.m.; Sat., noon-4 p.m. Through April 13: "Lois Tarlow: Solarplate Prints."

— 301 Cabot St. Studio. Mon.-Fri., noon-4 p.m. Through April 9: "Fine Arts Thesis Show."

— 292 Gallery, 292 Cabot St. Through April 13: "Navigating Experience."

MOUNT HOLYOKE COLLEGE ART MUSEUM (413-538-2245), South Hadley. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free admission. Ongoing: "Asian Art." Through July 3: "Eye on Water."

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

REGIS COLLEGE, Carney Gallery, (781-768-8367), 235 Wellesley St., Weston. Mon.-Fri., 10 a.m.-4 p.m.

— Spellman Museum of Stamps & Postal History. Thurs.-Sun., noon-5 p.m. Admission $5, $3 for students and seniors, free for ages 16 and under. Exhibits include rare Lindbergh material from 1927 transatlantic flight, US and Boston airmail history, and international airmail including the world's first airmail flight in India in 1911.

RHODE ISLAND SCHOOL OF DESIGN Museum of Art (401-454-6500), 224 Benefit St., Providence, RI. Tues.-Sun., 10 a.m.-5 p.m. Admission $6, $5 for seniors, $3 for students, $2 for ages 5-18. Ongoing: "19th-Century Painting, Sculpture and Decorative Arts"; "Rethinking the Romans: New Views of Ancient Sculpture." Through April 17: "Celebrating the Jewish Contribution to Twentieth Century American Art." Through April 24: "Japanese Prints: Nature in a Microcosm"; "The Art of Collecting: Gifts from Joseph and Helene Chazan." Through May 1: "Betty Woodman: Il Giardino Dipinto." Through May 29: "The Splendid Sari."

SCHOOL OF THE MUSEUM OF FINE ARTS Grossman Gallery (617-369-3718), 230 The Fenway, Boston. Mon.-Tue., Fri., 10 a.m.-5 p.m.; Wed.-Thurs., 10 a.m.-8 p.m.; Sat.-Sun., noon-5 p.m. April 11-May 7: "Fifth Year Exhibition." Reception April 11, 5-8 p.m.

SIMMONS COLLEGE Trustman Art Gallery (617-521-2268), 300 The Fenway, Boston. Mon.-Fri., 10 a.m.-4:30 p.m. Through April 22: "Jessica Ferguson: Recent Work from the Theatre of Memory."

THE SUFFOLK UNIVERSITY LAW SCHOOL Adams Gallery (617-573-8508), 120 Tremont St., Boston. Daily, 10 a.m.-6 p.m. Through April 24: "Pilgrims, Patriots & Products: Selling the Colonial Image."

TUFTS UNIVERSITY Art Gallery (617-627-3518), 40R Talbot Ave., Medford. Tues.-Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m. Through April 24: "Tufts University MFA Thesis Exhibition." Reception April 7, 5:30-8:30 p.m.

— Remis Sculpture Court. April 7-Aug. 14: "Feeling Lucky: Recent Sculpture by Karl Stirner." Reception April 7, 5:30-8:30 p.m.

— Royall House Slave Quarters (781-396-9032), 15 George St. Wed.-Sun., 2-5 p.m. Ongoing: "From Africa to Medford: The Untold Story of the Royall House Slaves."

WELLESLEY COLLEGE (781-283-2051), 106 Central St., Wellesley. Davis Museum and Cultural Center, Tues.-Sun., noon-4 p.m. Ongoing: "Art of the Ancient Americas"; "Divine Mirrors: The Madonna Unveiled"; "African Art In/Out of Context"; "The Multiple." Through June 19: "The 'Master Prints' of Hendrick Goltzius and Mannerist Art"; "The Observed and Envisioned: 16th to 19th Century Indian Miniature Paintings of Mughal and Rajput Women"; "Ghada Amer: The Reign of Terror"; "Modernist Art." April 8-June 2006: "Art from China, Japan and Korea."

WHEELOCK COLLEGE Towne Art Gallery (617-879-2219), 180 The Riverway, Boston. Mon.-Fri., noon-5 p.m. Through April 22: "Working the Grid: Three Artists."

television

hot dots

BY CLIF GARBODEN

THURSDAY

7:30 (2) Basic Black: *Ruth Batson: An Activist's Life.* A tribute to the late Boston education and civil-rights activist, who among many missions helped set up the METCO program, revamped the city's Museum of Afro-American History, and as a BU professor of psychiatry advocated for mental-health programs for the poor. (Until 8 p.m.)

9:00 (2) Basic Black: *Beyond Black and White: Race in the Public Schools.* The *Herald*'s Howard Manly hosts a one-hour forum on the threat of re-segregation, multi-lingual education, the school-assignment system, and more. Participants include Harvard's Charles Ogletree and Boston schools super Thomas Payzant. (Until 10 p.m.)

FRIDAY

2:30 (44) Great Performances: *The Little Prince.* Repeated from last week. This is the adaptation of the Antoine de Saint-Exupéry classic that Boston Lyric Opera presented at the Shubert Theatre in February, with music by Oscar-winning (for the Gwyneth Paltrow *Emma*) composer Rachel Portman. This English production stars Teddy Tahu Rhodes as the Pilot, 11-year-old Joseph McManners in the title role, and 15-year-old Mairéad Carlin as the Rose. David Charles Abell leads the BBC Concert Orchestra. To be repeated this evening at 8 p.m., and on Saturday at midnight on Channel 2, and on Sunday at 4 p.m. on Channel 2, and on Monday at 4:30 p.m. on Channel 44. (Until 4 p.m.)

9:30 (44) American Experience: *Mary Pickford.* Repeated from last week. Laura Linney narrates this award-winning bio of America's Sweetheart from the silent-movie era. Pickford was an international sensation and a focal point of Hollywood gossip (thanks to her romance with Douglas Fairbanks), but her fame deflated into hard times in the end. To be repeated on Saturday at 2:30 p.m., and on Monday at 3 p.m. (Until 11 p.m.)

SATURDAY

3:30 (4) Golf. Tiger, Phil, Ernie, Vijay, and the rest tee it up in round three of the Masters, from Augusta National — assuming they made the cut. (Until 7 p.m.)

6:00 (44) How To Succeed in Business Without Really Trying (movie). Repeated from last week. Why does this adaptation of the Broadway musical turn up so seldom? Robert Morse is hilarious as J. Pierpont Finch, who climbs the ladder of success. With Michele Lee and Rudy Vallee; David Swift directs. From 1967. (Until 8 p.m.)

6:30 (2) Mystery!: *Malice Aforethought*, part one. Repeated from last week. Ben Miller stars as a country doctor who decides the solution to his marriage problems is murder. With Barbara Flynn and Megan Dodds. (Until 8 p.m.)

8:00 (5) Wonderful World of Disney: *Laura Ingalls Wilder's Little House on the Prairie.* The third installment of a six-hour Disney production (without Michael Landon) meant to follow the Ingalls family's adventures in Manifest Destiny as chronicled in the third book of the popular all-American pioneer series, which brings the family to Kansas. Starring Cameron Bancroft and Erin Cottrell as Charles and Caroline, and Kyle Chavarria and Danielle Ryan Chuchran as sisters Laura and Mary. Given that people who love Wilder's books tend to be fanatic about the details, this series made some unnecessary mistakes (Jack was a bulldog, for example), but in terms of overall authentic flavor, we have to give it a thumbs-up. In this episode, Laura worries that Santa Claus won't find the family in their new home. (Until 9 p.m.)

8:00 (7) Bowfinger (movie). Frank Oz's 1999 comedy starring Eddie Murphy and (screenwriter) Steve Martin. Scant laughs from an ambitious plot: Martin is a bumbling low-budget film producer who tricks big-budget action star Murphy into being in his latest by filming him surreptitiously and padding scenes with dialogue from Murphy's twin brother. (Until 10 p.m.)

8:00 (44) Roman Holiday (movie). From 1953. What's not to like? Damn little. Audrey Hepburn won an Oscar for her portrayal of the princess from an unnamed European country who flies the coop of her good-will tour to have a little fun in Rome with a better-than-you-might-expect Gregory Peck. William Wyler directed. (Until 10 p.m.)

10:00 (44) Tom Jones (movie). From 1963. Oscar-winning adaptation of the bawdy Henry Fielding classic about the title character's misspent 18th-century youth. With Albert Finney, Susannah York, Hugh Griffith, Edith Evans, Joan Greenwood, and Diane Cilento. Tony Richardson directed. (Until midnight.)

SUNDAY

1:00 (5) Basketball. The Detroit Pistons versus the Miami Heat.

2:30 (4) Golf. Round four of the Masters. (Until 7 p.m. or there's a winner.)

3:30 (5) Basketball. "Regional NBA coverage," though sources indicate it might be the Los Angeles Lakers versus the Sacramento Kings. How regional is that?

9:00 (2) Mystery!: *Malice Aforethought*, part two. Ben Miller stars as a country doctor who decides the solution to his marriage problems is murder. With Barbara Flynn and Megan Dodds. To be repeated tonight at 1 a.m. on Channel 44, and at 4 a.m. on Channels 2 and 44, and on Monday at 1 p.m. on Channel 44. (Until 10:30 p.m.)

9:00 (4) High Crimes (movie). Shallow 2002 semi-thriller about a man (Jim Caviezel) accused of taking part in a civilian massacre in El Salvador. Ashley Judd plays his pregnant trial-lawyer wife; Morgan Freeman is the expert (though drunken) lawyer who steps in to clear the guy's name. (Until 11 p.m.)

9:00 (5) Miss USA Pageant. They still have this? (Until 11 p.m.)

9:00 (44) Prisoner of Paradise. The sad story of 1920s-'30s German–Jewish actor Kurt Gerron (starred opposite Dietrich in *Der blaue Engel* and sang "Mackie Messer" — "Mack the Knife" — in the premiere of *Der Dreigroschenoper*), who was hauled off to a concentration camp and forced to create a pro-Nazi propaganda movie. To be repeated on Wednesday at 9 p.m. and 1 a.m. on Channel 2, and at 4 a.m. on Channel 44, and on Thursday at 1 p.m. on Channel 44. (Until 10:30 p.m.)

11:00 (44) Austin City Limits. Featuring music from the Pixies. (Until midnight.)

MONDAY

8:00 (44) Mystery!: *Hetty Wainwright Investigates: All Stitched Up.* With Patricia Routledge (Hyacinth Bucket — er, "Bouquet" — in *Keeping Up Appearances*), who "goes undercover to catch a teenage pyromaniac." To be repeated tonight at 1 a.m. on Channel 2. (Until 9 p.m.)

9:00 (2) American Experience: *The Great Transatlantic Cable.* Before we had satellites, electronic communications had to be hard-wired. Running telegraph lines across the US was difficult enough; laying a cable under the Atlantic to Europe was far more complicated. The story of businessman Cyrus Field and his unexpectedly realistic vision. To be repeated tonight at 1 a.m. on Channel 44, and at 4 a.m. on Channels 2 and 44, and on Thursday at 4:30 p.m. on Channel 44. (Until 10 p.m.)

9:00 (44) Mystery!: *Hetty Wainwright Investigates: Daughter of the Regiment.* Hetty "intervenes when a photographer starts stalking the daughter of a prominent military family." To be repeated tonight at 2 a.m. on Channel 2. (Until 10 p.m.)

10:00 (2) American Experience: *Building the Alaska Highway.* How hard-working soldiers built a 1520-mile road through the Yukon wilderness back in 1942. (Until 11 p.m.)

TUESDAY

7:30 (2) La Plaza: *Conversations with Ilan Stavans: Osvaldo Golijov.* A talk with the Argentine composer who some think should be getting more BSO time. (Until 8 p.m.)

8:00 (2) Nova: *Garden of Eden.* A visit to the Seychelles archipelago in the Indian Ocean — a land that evolution forgot when (this was long ago) the now-distant land masses of Africa, Australia, and India broke apart. To be repeated tonight at 1 and 3 a.m. on Channel 44, and at 4 a.m. on Channel 2, and on Wednesday at 1 p.m. on Channel 44, and on Thursday at 3:30 p.m. on Channel 44. (Until 9 p.m.)

8:00 (44) Globe Trekker: *Mongolia.* Trekker Ian Wright eats mutton (Mongolia's national dish) and enjoys the otherworldly vocal prowess of some throat singers. Other adventures include a horseback marmot hunt with nomads and an archery, wrestling, and horse-racing festival in the capital city, Ulaan Bataar. To be repeated tonight at 1 a.m. on Channel 2, and on Wednesday at 3 p.m. on Channel 44. (Until 9 p.m.)

9:00 (2) Frontline: *Karl Rove: The Architect.* A profile of noted GOP pig Rove, who's responsible for that bastard Bush's being re-elected and whose quest for a permanent Republican majority makes him part of every blockheaded policy out of the Bush White House. Our president calls him the architect; the real term is puppet master. To be repeated tonight at 2 a.m. on Channels 2 and 44, and at 4 a.m. on Channel 44, and at 5 a.m. on Channel 2, and on Wednesday at 2 and 10 p.m. on Channel 44. (Until 10 p.m.)

WEDNESDAY

8:00 (44) Battlefield Britain: *Boudica's Revolt.* The first-century AD Celtic queen who revolted against the Romans is an ever-popular subject; she even has her own statue outside Westminster. This "inventive new history series from the BBC uses computer imaging and battle re-enactments to explore centuries of British warfare." (Until 9 p.m.)

9:00 (7) Revelations (movie). Apocalypse when? Well that depends on how well Bill Pullman and Natascha McElhone do their self-appointed job of postponing the apocalypse. Pullman's a scientist; McElhone's a nun. After the scientist's daughter is killed by Satanists, this odd couple team up to investigate signs that the End Time is upon us. This is a "limited series," so we know that we'll hold out for at least six hours. After that? Well, industry sources say it depends on ratings, not visions. If the series does well, we put off the cosmic climax until at least next season. So if you don't watch . . . watch out. Given that this country is polluted with Christian fundamentalist idiots, this project is likely to attract the kind of controversy it seeks. But take heart. We should be safe unless the rating figure turns out to be 666. When they test-marketed this in March, the target demographic invited to the preview was college students, not snake handlers. (Until 11 p.m.)

10:00 (2) Pola's March. A powerful documentary following Holocaust survivor Pola Susswein on a field trip (with 200 students) from Israel to Poland to revisit the scenes of various horrors. To be repeated tonight at 2:30 a.m. (Until 10:30 p.m.)

THURSDAY

7:30 (2) Basic Black: *From Port-au-Prince to Mattapan.* A discussion with leaders of Boston's Haitian community. (Until 8 p.m.)

9:00 (2) American Experience: *Fidel Castro.* Interviews with former Cuban government officials and even Uncle Fidel's family members as well as academics and foreign-policy experts offer a refreshing overview of the man who exiled millions and liberated millions more. To be repeated tonight at 1 a.m. (Until 11 p.m.)

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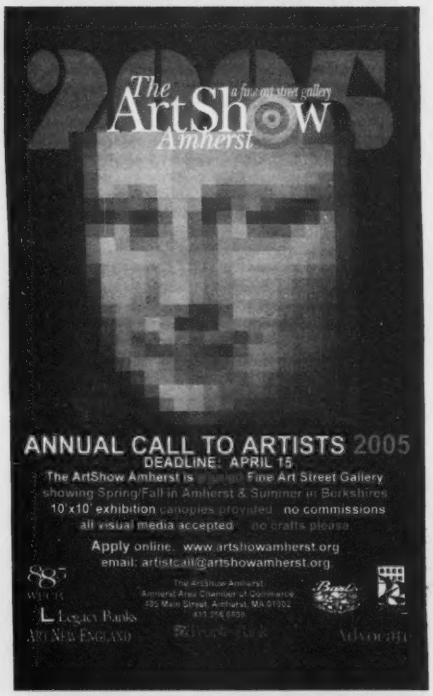
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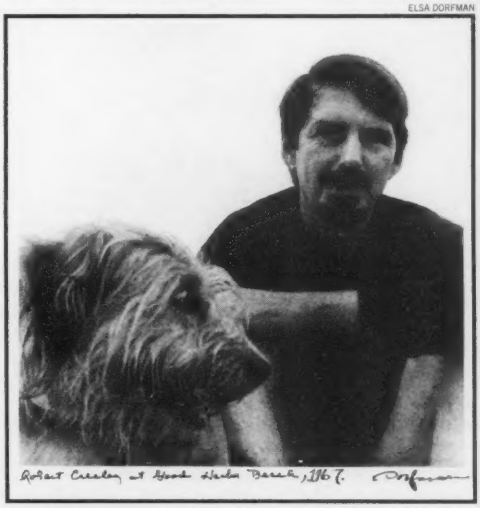
Robert Creeley: 1926–2005

BY WILLIAM CORBETT

ELSA DORFMAN



HE MADE IT MATTER: *Creeley stood with Allen Ginsberg and John Ashbery as the best and most generous poets of their generation.*

Poet Robert Creeley died of pneumonia early on the morning of March 30 in Odessa, Texas. Few poets anytime, anywhere, meant so much to so many. To me, Bob was a poetry father and dear friend for nearly 40 years. A host of poets, artists, and readers here in America, in England, and elsewhere had a similar relationship with this remarkable artist and man. They mourn his death as I do, but they also will be inspired by his example, as I am.

From 1947, when he left Harvard short of graduation, until the end of his life — even when he resided in the relative isolation of a New Hampshire farm, a Guatemalan coffee finca, and the village of Placitas, New Mexico — Creeley lived a crowded life. Crowded with friends (in his early years as a writer, the poet Charles Olson first among these), crowded with family (he married three times and leaves eight children), and increasingly crowded with a daunting schedule of readings and other public appearances. In mid January, he gave one of the best readings I ever heard him give — and I must have heard him read 30 times — at the Cue Arts Foundation in New York City. The following night, he MC'd a memorial evening for the soprano-saxophonist Steve Lacy, with whom he had collaborated. Bob was in fine form as he introduced the poets, musicians, dancers, and artists, the sort of company he loved being part of.

Bob's poetry — he wrote one novel, one book of short stories, and numerous reviews and essays, but poetry is the soul of his work — descended from Ezra Pound and William Carlos Williams, a lineage he celebrated. Unlike so many poets, Bob embraced his teachers and mentors, who included Olson and Robert Duncan, both teachers at the fabled Black Mountain College in the 1950s. He did not claim originality for himself, and that in itself was original. When in 1960 *For Love* appeared, the same year as Donald Allen's earthquake anthology *The New American Poetry*, his peers and my generation recognized Creeley as a major force. His stature grew in part because he was endlessly inventive in his collaborations with artists (the list from John Chamberlain to Susan Rothenberg is long and distinguished), read in all sorts of venues, attended the readings of other poets, wrote letters of recommendation, blurbed new books and prefaced reprints of neglected work, and directed for 25 years the University of Buffalo's poetics program, but mostly because, whenever you encountered him, by word and deed he made poetry matter.

The same can be said of few American poets. Although not so well known as his friend Allen Ginsberg, Bob stood with him and John Ashbery as the best and most generous poets of their generation. Of course, there is no rule that poets have to make company with other poets or nurture the work and careers of the young. It is hard enough to have an art and practice it. Hard too to rise above rivalry. But when a poet does so conduct himself, the art gains and those of us who benefit from his attitude, if only to the extent of seeing it in action, are given a practical course in how to go about our business as people and poets. In Bob's case, he leaves not only his work but also a legacy of care for others and of right action.

This makes Bob sound like a paragon. Far from it. He had no airs or pretense about him, no need to have others stroke his ego, and that meant that you could know him in all his human shortcomings. In my experience, he never hid behind his celebrity but set it aside to talk with the rawest college student as easily as the most famous artist in the room. When we first met, my 80-year-old grandmother lived with us. Bob talked with her about subjects of her interest that could hardly have mattered to him except that he had an appetite for human experience in the many forms in which it presents itself, a near-insatiable appetite that expressed itself in his epical talking. He talked the way John Coltrane solo'd, but for all his talking, he was a good listener with a great memory.

His poetry deserves much more than the *Boston Globe's* Mark Feeney gave it in his obituary. Bob may have begun as what is called a "minimalist," but his dry, spare, beautifully paced — he is the diamond cutter of line breaks — early poems evolved into the more full-voiced lyricism of his later work with its unlikely but characteristic emphasis on rhyme.

Bob's wife, Penelope, and their children, Will and Hannah, were with him at the end for what she has described as his "peaceful" death. Odessa, Texas? When his fatal illness struck, he was writer-in-residence at nearby Marfa, the home of sculptor Donald Judd's museum complex, which is now administered by the Lannan Foundation. He would have laughed at dying in George W. Bush country. There is a family plot — Bob was born in Arlington, reared in West Acton, and Boston was his first city — in Cambridge's Mount Auburn cemetery. I expect his grave there to become, like his friend Jack Kerouac's in Lowell and Frank O'Hara's in the Springs on Long Island, a place of pilgrimage. A memorial reading is planned for Saturday May 7 at 4 p.m. in MIT's Room 10-250, 77 Massachusetts Avenue in Cambridge. ■

TALE CHASING: *when technology replaces humanity, Winterson suggests, storytelling goes the way of the dodo and the dinosaur.*

Fairy dust

Jeanette Winterson floats away

BY NINA MACLAUGHLIN

Lighthousekeeping

By Jeanette Winterson. Harcourt, 240 pages, $23.

Fairy tales are not the only kind of stories. But it is fairy-tale mode — with its magic, its gothic sexual romance, its less-mighty-than-myth quality — that British novelist Jeannette Winterson returns to in her eighth novel. It's been four years since *The Powerbook*, a complete critical disaster, and Winterson fans, always an ardent breed, will be relieved to find that *Lighthousekeeping* marks a return to the trademark intimacy of her acclaimed *The Passion*, *Sexing the Cherry*, and *Oranges Are Not the Only Fruit*. It's cyclical, circular, and surreal (a grayer, mistier Magritte), and the Biblical lilt of it is counterbalanced by glimmering flimsiness.

Lighthousekeeping is the story of Silver, who, orphaned at age 10, is sent to live with Mr. Pew, blind keeper of the Cape Wrath lighthouse in the town of Salts on the Atlantic-blasted northwest tip of Scotland. Like blind Homer, Pew tells stories, and the Silver narrative overlaps with Pew's tale of Babel Dark, a 19th-century clergyman with two wives leading a double life of passion and deceit, romance and abuse. Wrapped into this Wintersonian layering is the government's announcement that the lighthouse will be automated and both Pew and Silver ousted from the lonely tower. When technology replaces humanity, Winterson suggests, storytelling goes the way of the dodo and the dinosaur. Pew and Silver head their separate ways, Silver on a journey inspired by the tale of Babel and his two loves.

The book is as much about storytelling as it is about Silver: a story about a story about a story. The form follows a seahorse tail — an image second only to that of the lighthouse — spiraling around itself: "A beginning, a middle and an end is the proper way to tell a story. But I have difficulty with that method," Silver admits. And there's no reason to fault her for it. Or for her more obvious narrating of the narrative: " . . . the stories I want to tell you will light up part of my life, and leave the rest in darkness. You don't need to know everything. There is no everything. The stories themselves make up the meaning. The continuous narrative of existence is a lie. There is no continuous narrative, there are lit-up moments, and the rest is dark."

Winterson is at her best at the beginning, when delivering us to the severity of the Scottish shoreline, when introducing us to the mercurial Mr. Pew and the brave Silver. The first 50 pages or so beg to be read aloud. But the story falters, and badly, when Silver leaves the lighthouse. Winterson slips back into purple, self-indulgent prose, and her aphorisms become cloying. "If I hadn't been an orphan, I would never have known Pew," says Silver to a misanthropic Miss Pinch. "What possible difference could that have made?" Pinch responds. Silver: "The difference that loves makes." Pew indeed.

The plot of *Lighthousekeeping* also flickers. Silver flees to Capri, steals a talking bird, is committed to a mental institution and put on Prozac. It's as if we were in an entirely different book. References to Prozac, to SPF 15, even Starbucks, feel cheap and anachronistic. One of Winterson's strengths is her out-of-time quality. Tossing around contemporary references breaks the fairy-tale spell; it's like finding suntan lotion in "Little Red Riding Hood" or Ambien in "Sleeping Beauty."

References to other novels, myths, and historical figures do better to flesh out the story. Darwin makes a cameo in the Babel Dark tale. Robert Louis Stevenson also waltzes through, writing *Dr. Jekyll and Mr. Hyde* after meeting Babel. There's Tristan and Isolde, and a reference to E.M. Forster's *A Passage to India*: "I lay there, stretched out, looking at the one star visible through the tiny window of the room. *Only connect*. How can you do that when the connections are broken?" And an allusion to Winterson's patron saint, Virginia Woolf: "I couldn't go back. There was only forward, northwards into the sea. To the lighthouse." It feels less like a nod and more like a jumping up and down with arms flailing.

Despite the insistence on there being no ends to stories, the book does end in a satisfying way. The moral imperative of making sure the people whom you love know you love them anchors these stories, if anchor is the right word for something as seemingly insubstantial as *Lighthousekeeping*. ■

Jeanette Winterson reads this Wednesday, April 13, at 6:30 p.m. in the Boston Public Library's Rabb Lecture Hall; call (617) 536-5400.

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■ **THURSDAY 7**

ANDREW BACEVICH discusses his *The New American Militarism* at 7 p.m. at the BU Barnes & Noble, 660 Beacon St., Boston. Free; (617) 267-8484.

ELIZABETH BERG reads from her *The Year of Pleasures* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

ALICIA ERIAN reads from her *Towelhead* at 6 p.m. at the Collins Cinema, Wellesley College, Central St., Wellesley. Free; (781) 431-1160.

ALICE HOFFMAN reads from her *The Ice Queen* at 7:30 p.m. at Borders, 95 Worcester Rd., Framingham. Free; (508) 875-2321.

***BEST LESBIAN EROTICA 2005* BOOK RELEASE PARTY** with Toni Amato, S. Bear Bergman, Zane Jackson, Skian McGuire, Kristen Porter, Tristan Taormino, and others is at 8 p.m. at the Midway Cafe, 3496 Washington St., Jamaica Plain. Tickets $5; (617) 524-9038.

JULIA LISELLA AND STEVEN RATINER read from their poetry at 7:30 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Free; (781) 648-6220.

JOAN REARDON reads from her *Poet of the Appetites: The Lives and Loves of M.F.K. Fisher* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, Cambridge. Free; (617) 491-2220.

ELENI SIKELIANOS reads from her poetry at 7 p.m. at MIT, Room 6-120, 77 Mass. Ave., Cambridge. Free; (617) 253-7894.

DIANE VON FURSTENBERG signs her *A Signature Life* at 1 p.m. at Sephora, 800 Boylston St., Boston. Free; (617) 262-4200.

■ **FRIDAY 8**

BOOK & AUTHOR LUNCHEON with Ha Jin and Sarah Smith is at noon at the Newton Marriott, 2345 Comm. Ave., Newton. Tickets $30; (617) 969-4443.

LEAH COHEN reads from her *Without Apology: Girls, Women, and the Desire To Fight* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, Cambridge. Free; (617) 491-2220.

THOMAS SAYERS ELLIS reads from his poetry at 5 p.m. at Boston University College of General Studies, Room 505, 871 Comm. Ave., Boston. Free; (617) 353-4020.

RICHARD FEIN AND FRED MARCHANT read from their poetry at 8 p.m. at Adams House, Entry C, 26 Plympton St., Cambridge. Suggested donation $3, $1.50 for students; (617) 547-4648.

ALAN WOLFE discusses his *Return to Greatness: How America Lost Its Sense of Purpose and What It Needs To Do To Recover It* at 3 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

■ **SATURDAY 9**

ANTHONY DUNN reads from his *Sunbathing on the Bottom of the Atlantic* at 4 p.m. at Porter Square Books, Porter Square Shopping Center, Cambridge. Free; (617) 491-2220.

"OPEN BARK POETRY NIGHT" with Deborah Priestly is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $3-$5; (617) 354-5287.

GERARD PURCIELLO discusses his *The Year They Won: A Tale of the Boston Red Sox* at 2 p.m. at the BU Barnes & Noble, 660 Beacon St., Boston. Free; (617) 267-8484.

■ **SUNDAY 10**

LIZARD LOUNGE POETRY SLAM & JAM is at 7:30 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $6; (617) 547-0759.

LOWELL POETRY NETWORK READING with Kurt Cole Eidsvig, D.M. Gordon, James Heflin, Michael Hoerman, Tanya Larkin, Barry Sternlieb, Margaret Szumowski, and Andrew Varnon is at 4 p.m. at the New England Quilt Museum, 18 Shattuck St., Lowell. Free; (617) 727-3668 ext. 268.

NATIONAL POETRY MONTH CELEBRATION with Jean Flanagan, Harris Gardner, Barbara Helfgott-Hyett, and Franz Wright is at 2 p.m. at Forsyth Chapel, Forest Hills Cemetery, 95 Forest Hills Ave., Jamaica Plain. Tickets $5; (617) 524-3354.

PEN-HEMINGWAY AWARDS with Richard Russo is at 3 p.m. at the John F. Kennedy Library and Museum, Columbia Point, Boston. Free; (617) 514-1643.

POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at the Harvard Coop, 1400 Mass. Ave., Cambridge. Free; (617) 489-0519.

■ **MONDAY 11**

R.W. APPLE, JR. discusses his *Apple's America: The Discriminating Traveler's Guide to 40 Great Cities in the United States and Canada* at 6:30 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

ROBERT BLY reads poetry of Neruda, Rumi, García Lorca, and Hafez at 7 p.m. at Brookline High School, 115 Greenough St., Brookline. Tickets $15; (617) 730-2700.

DAN SHAUGHNESSY signs his *Reversing the Curse* and *The Legend of the Curse of the Bambino* from 12:30 to 1:30 p.m. at the BU Barnes & Noble, 660 Beacon St., Boston. Free; (617) 267-8484.

STONE SOUP POETRY OPEN MIC with Jack Powers is at 8 p.m. at Out of the Blue Gallery, 106 Prospect St., Cambridge. Suggested donation $4; (617) 227-0845.

■ **TUESDAY 12**

NEAL BASCOMB reads from his *The Perfect Mile* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

SETH JACOBS discusses his *America's Miracle Man in Vietnam* at 7:30 p.m. at Boston College, Gasson Hall 305, 140 Comm. Ave., Chestnut Hill. Free; (617) 552-4820.

LANCE MORROW discusses his *The Best Year of Their Lives: Kennedy, Johnson, and Nixon in 1948: Learning the Secrets of Power* at 7 p.m. at the BU Barnes & Noble, 660 Beacon St., Boston. Free; (617) 267-8484.

NEWTON FREE LIBRARY POETRY SERIES with Franz Wright, Nancy Kissell, and Diana Der-Hovanessian is at 7 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

CAMILLE PAGLIA reads from her *Break, Blow, Burn: Camille Paglia Reads Forty-Three of the World's Best Poems* at 6 p.m. at the Brattle Theatre, 40 Brattle St., Cambridge. Free; (617) 661-1515.

■ **WEDNESDAY 13**

BOSTON POETRY SLAM & OPEN MIC is at 8 p.m. at the Cantab Lounge, 738 Mass. Ave., Cambridge. Tickets $3; (617) 354-2685.

NAOMI CHASE reads from her *Gittel, the Would-Be Messiah, A Novel in Verse* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, Cambridge. Free; (617) 491-2220.

PETER GALISON discusses his *Einstein's Clocks, Poincare's Maps* at 2 p.m. at Brandeis University, Sachar International Center, Silver Auditorium, 415 South St., Waltham. Free; (781) 736-2800.

DAMON KRUKOWSKI reads from his poetry at 5:30 p.m. at Harvard University, Lamont Library, Woodberry Poetry Room, Harvard Yard, Cambridge. Free; (617) 495-2454.

BILL McKIBBEN reads from his *Wandering Home* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

JEANETTE WINTERSON reads from her *Lighthousekeeping* at 6:30 p.m. at the Boston Public Library, Copley Sq., Boston. Free; (617) 661-1515.

■ **THURSDAY 14**

MARILYN KENTZ AND NANCY ALSPAUGH discuss their *Fearless Women* at noon at Figs Restaurant, 92 Central St., Wellesley. Tickets $20; (781) 431-1160.

STEPHEN DOBYNS, RON SLATE, AND PAT FARGNOLI read from their poetry at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

GREY HELD, TOM LAUGHLIN, AND VERA KROMS read from their poetry at 7:30 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Free; (781) 648-6220.

ROSALIND KRAUSS AND YVES-ALAIN BOIS discuss their *Art Since 1900: Modernism, Antimodernism, Postmodernism* at 6:30 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Free; (617) 927-6620.

RICHARD MARINICK reads from his *Boyos* at 7 p.m. to benefit Partakers at the First Congregational Church, 11 Garden St., Cambridge. Tickets $25; (617) 876-0909.

SUE MILLER reads from her *Lost in the Forest* at 7 p.m. at Porter Square Books, Porter Square Shopping Center, Cambridge. Free; (617) 491-2220.

MARTHA RHODES reads from her *Mother Quiet* at 7 p.m. at Emerson College, Emerson Room, 80 Boylston St., Boston. Free; (617) 824-8500.

ILAN STAVANS reads from his *Dictionary Days* at 6:30 p.m. at the Harvard Book Store, 1256 Mass. Ave., Cambridge. Free; (617) 661-1515.

MITCHELL ZUCKOFF discusses his *Ponzi's Scheme: The True Story of a Financial Legend* at 7 p.m. at the BU Barnes & Noble, 660 Beacon St., Boston. Free; (617) 267-8484.

talks

■ **THURSDAY 7**

"ASSESSING LITERACY: EXPLORING THE READER'S MIND AND HEART" is a lecture by Robert Calfee at 6 p.m. at the Harvard Graduate School of Education, Gutman Conference Center, 6 Appian Way, Cambridge. Free; (617) 495-0740.

"BUILDING ART COLLECTIONS THROUGH AUCTIONS" is a lecture by Matthew Carey-Williams at 6 p.m. at the Institute of Contemporary Art, 965 Boylston St., Boston. Free; (617) 927-6611.

"JAMAICA PLAIN'S CREATIVE ECONOMY: ENHANCING NEIGHBORHOOD VITALITY THROUGH ARTS & CULTURE" is a discussion with Susan Hartnett, James Hull, Ann McQueen, Steve Murakishi, and Martin Tannenbaum at 7 p.m. at the Footlight Club/Eliot Hall, 7 Eliot St., Jamaica Plain. Free; (617) 522-0300.

"THE MISSING PEACE: PROSPECTS & POSSIBILITIES IN THE MIDDLE EAST AFTER ARAFAT" is a lecture by Dennis Ross at 7:30 p.m. at the Boston University School of Management, 595 Comm. Ave., Boston. Free; (617) 353-8096.

■ **FRIDAY 8**

"LEARNING FROM PERFORMERS" is a discussion with Hank Jones at 3:30 p.m. at Harvard University, Cabot House Living Room, 60 Linnaean St., Cambridge. Free; (617) 495-3676.

■ **SUNDAY 10**

"ARE WE WATCHING THE EMERGENCE OF A NATIONAL SECURITY STATE?" is a discussion with Cynthia Enloe and Jean Hardisty at 4 p.m. at the Center for New Words, 186 Hampshire St., Cambridge. Free; (617) 876-5310.

"ETHICS IN MASSACHUSETTS GOVERNMENT: OXYMORON OR REALITY?" is a lecture by Warren Tolman at 10:30 a.m. at Longy School of Music, 33 Garden St., Cambridge. Free; (781) 749-2542.

■ **TUESDAY 12**

"COSMOLOGY & THE MEANING OF LIFE" is a discussion with by Max Tegmark at 6 p.m. at the Red Line Bar, 56 JFK St., Cambridge. Free; (617) 558-4943.

"CULT OF POWER: SEX DISCRIMINATION IN AMERICA & WHAT CAN BE DONE ABOUT IT" is a lecture by Martha Burk at 6:30 p.m. at Old South Meeting House, 310 Washington St., Boston. Free; (617) 373-5800.

"LOOKING SOUTHWARD: THE SOUTHERN TRAVELOGUE FROM FREDERICK LAW OLMSTED TO THE PRESENT" is a discussion with Charles Beveridge, Anthony Walton, and John Stauffer at 6:30 p.m. at the Boston Public Library, Copley Sq., Boston. Free; (617) 730-2700.

"THE LIFE & LEGACY OF ANNE BRADSTREET: AMERICA'S FIRST POET" is a lecture by Miriam Butts at 6 p.m. at the Old State House, 206 Washington St., Boston. Free; (617) 720-1713.

■ **WEDNESDAY 13**

"A CONVERSATION WITH MADELEINE ALBRIGHT" is at noon at Sheraton Boston, 39 Dalton St., Boston. Tickets $135; (617) 859-0080.

"CAN GOD & CAESAR CO-EXIST? BALANCING RELIGIOUS FREEDOM & INTERNATIONAL LAW" is a lecture by Robert Drinan at 7:30 p.m. at the First Unitarian Church, 3 Church St., Cambridge. Free; (617) 495-2727.

"GENERAL RELATIVITY UPDATED: SETTLING THE PROMISED LAND" is a lecture by Stanley Deser at 3:30 p.m. at Brandeis University, Sachar International Center, Silver Auditorium, 415 South St., Waltham. Free; (781) 736-2800.

"GOING TO EXTREMES" is a discussion with Pia Schachter, William Pollack, and Jayne Anne Phillips at 5:30 p.m. at the Museum of Fine Arts, 465 Huntington Ave., Boston. Free; (617) 267-9300.

"MYSTERY WRITING" is a discussion with Susan Oleksiw, Dana Cameron, and Andrew MacAleer at 8 p.m. at the Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Tickets $6; (617) 547-6789 ext. 1.

■ **THURSDAY 14**

"JAZZ CRITICISM & HOW IT AFFECTS AUDIENCE DEVELOPMENT" is a discussion with Jon Garelick, Michelle Mercer, and Howard Mandel at 7 p.m. at the Real Deal Jazz Club & Cafe, 41 Second St., Cambridge. Free; (857) 544-0739.

classical

Time and place

Lang Lang, *Swan Lake*, French night at the BSO, and *Eugene Onegin*

BY JEFFREY GANTZ

Back in 2003, in a *New Yorker* "Talk of the Town" column, Earl Wild was quoted as calling Lang Lang "the J. Lo of pianists." Wild didn't mean it as a compliment (he also complained about the "Brendelization" of piano playing and bitched that Martha Argerich "can't play eight bars in the same tempo"), but it made you wonder what he did mean. All celebrity and no chops? All attitude and no artistry? Would Hilary Swank have been a more flattering comparison? Is being J. Lo such a bad thing?

At his Bank of America Celebrity Series recital at Symphony Hall a week ago Wednesday, Lang Lang was nothing if not chops. He tore into the Horowitz transcription of Liszt's *Hungarian Rhapsody* No. 2 with a ferocity that lifted him off the piano bench; the notes didn't blur even when his fingers did, and no matter how fast he played, his bell-like sonority never turned fuzzy or ugly. His technique didn't just beggar belief, it beggared the imagination.

But Lang Lang doesn't so much play music as he plays the piano. (People said the same about Horowitz, though not always.) Here a Vesuvial eruption, there a gossamer whisper, further on a pounded-out bass line that we surely never noticed before. The opening Mozart sonata, K.330 in C, was atypically constipated, with pinging in the right hand and bouncy-banging in the left (at one point he seemed not the J. Lo but the Tigger of pianists) and phrases bereft of emotion. The outset of Chopin's luminous B-minor sonata found him tightroping exquisitely, if ostentatiously, between impulse and introspection, but then he became self-absorbed, the movement wandered and lost its arc, and the audience started coughing. The irony is that Lang Lang plays classical music for people who are bored by classical music. He's geared to minimal attention spans, all present tense, no past or future; yet whenever he shifts from pyrotechnics to pearls, the audience grows restive.

Schumann's *Kinderszenen* ("Scenes from Childhood") is really the reflections of an adult on childhood, but for Lang Lang, all precious poetry and precious little perception, it was one big playground, inflation substituting for elasticity, didacticism for dancing. When "Der Dichter spricht," the audience should not, but during this most inward last piece, there was another outbreak of coughing. Harmonically drained Rachmaninov and hair-tossing Liszt gave greater satisfaction, as did the encores: a Chinese melody about moonlight on water: Rimsky-Korsakov's *Flight of the Bumblebee*, phenomenally bee-like; Liszt's *Liebestraum* No. 3.

The quicksilver beginning of the Chopin sonata's scherzo had been equally phenomenal, but then he proved clueless as to the harmonic direction of the largo. For Lang Lang, the performance of this music has no history, no Anda or Moravec, no Kapell or Lipatti, no Horowitz or Demus — there's only the score and the piano. Without a past, can there be a future?

IT WAS AN OVERCAST FRIDAY NIGHT at the Majestic Theatre, Siegfried was in the middle of his act-one-ending solo, and somewhere backstage, a dog was barking. That about summed up the one Boston performance of the Russian National Ballet Theatre of Moscow's *Swan Lake*. The strings of the Sofia Symphony Orchestra had only the vaguest notion of intonation; the winds and the brass flubbed notes right, left, and center. Conductor Sergey Kondrashev aggravated the situation with his slow tempi. They made the Boston Ballet Orchestra, which has occasional intonation problems, sound like the Berlin Philharmonic.

THE BIRCH TREES SYMBOLIZE FIDELITY, *but there's no happy ending for Maria Kanyova and Mel Ulrich (above) or Garrett Sorenson and Elizabeth Batton (below).*

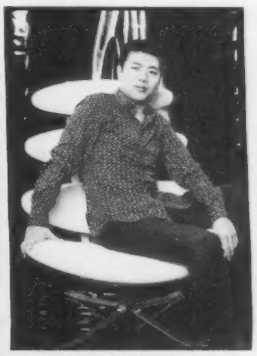
The Russian National Ballet Theatre of Moscow was founded in 2001 by Vladimir Moiseev, Evgeny Amosov, and Elvira Wood, who according to the program "hold the same views on choreography." To judge from this offering, they share the view that traditional choreography is altogether too demanding. The Siegfried, Maxim Romanov, had an elegant line but only one facial expression, and double pirouettes as well as double tours en l'air were an adventure. The Odetté/Odile, Ekaterina (or Elena, depending on which part of the program you believe) Evseev, was lucid in her Black Swan teasing of Siegfried, and the vulnerability of her Odette was enticing; her artistic line, however, was choppy (fault the orchestra at least in part) and her technique only modest, with no elevation and Black Swan fouettés (29 or 30) that fell behind the beat and took the scenic route. The Fool, Khasan Usmanov, flashed some split tours jetés and a decent series of tours à la seconde, but his affect, abetted by hideous costumes and make-up, was that of a queer guy in need of a straight eye. The swans, flashing lots of long straight leg, impressed with the ensemble of their arm positions.

It all culminated in a final act where Siegfried, whom Odette has been shielding, sneaks up behind Rothbart (Andrey Shalin) and, in a move he surely learned from Vince McMahon, tweaks the bad guy's owl wing, inducing paralysis and death. Freed, the swans stride boldly forward. Happy ending for everyone but the audience.

THE BOSTON SYMPHONY ORCHESTRA earned a reputation as a "French" orchestra in the days of Pierre Monteux and Charles Munch, and even Seiji Ozawa seemed more comfortable with the Gallic repertoire than with the Austro-German mainstream. All the same, of the three pieces that made up last week's program, Camille Saint-Saëns's Piano Concerto No. 5 hadn't been performed by the BSO since 1936, and Olivier Messiaen's *Les offrandes oubliées* only once since then. Saint-Saëns, Messiaen, and Claude Franck (whose Symphony in D minor, a BSO staple, concluded the evening) were organists, and it shows in their tonality and harmony. It's a different language from that of Berlioz or Bizet, Debussy or Ravel, and it can be difficult for American orchestras.

Under Lyon-born Ludovic Morlot, in his first season as assistant conductor and making his first appearance on the podium, the BSO wasn't idiomatic. The Messiaen, a 1931 work in three parts marked "The Cross," "The Sin," and "The Eucharist," suggests French Bruckner, with a pounding "Sin" section (Messiaen was studying *Le sacre du printemps* at the time) and a mystical, hardly jubilant "Eucharist." The performance was intense and dramatic, more Franco-American than French.

Saint-Saëns composed his piano concerto in Cairo in 1896, but it gets its nickname, "Egyptian," from the second movement's Arabic modal intervals and muezzin calling. Soloist Stephen Hough sauntered through the first movement like an English boulevardier, conveying its easy lyricism but not the dance pulse of the plainchant-like opening phrases. And though he moved comfortably between Islamic prayer and French music hall (at one point the music seems poised to break into "Au clair de la lune") in the second movement and was unfazed by the prestidigitational challenges of the third, his plain-spun tone had no organ richness, and neither he nor Morlot did much to clarify the concerto's elusive structure.



THE J. LO OF PIANISTS? *Lang Lang has the chops, but not always the music.*

The Franck simply lacked finesse, Gallo Hearty Burgundy substituting for the French original. I don't remember the orchestra's ever being as flat-out loud as it has been this season. Anchored by Ann Hobson Pilot's harp, the second of the three movements had nice weight and point. But like Saint-Saëns's concerto, this symphony evolves rather than developing in what we think of as the usual Bach-Beethoven-Brahms way, and it requires a steady, even intellectual (think Thomas Beecham) hand on the transitions. Morlot was all earnest enthusiasm, dynamic, callow, an American in Paris.

BOSTON LYRIC OPERA productions can seem overconceptualized and undersung, particularly in contrast with the straightforward productions Teatro Lirico d'Europa has been bringing to town, but the BLO *Eugene Onegin* that's up now at the Shubert Theatre (remaining performances are April 8, 10, and 12) trumps the enjoyable *Carmen* that TLE brought two weeks back. Not that it's without concepts. A stand of a dozen birch trees (a Russian symbol of fidelity) outside Madame Larina's house persists through Tatyana's letter scene, her name-day party, the duel between Onegin and Lensky, and even Prince Gremin's ballroom and drawing room. The opening scene's prevailing white (including both girls' dresses) goes through pink and red to arrive at a drawing room whose furniture — the same sleigh bed, table, and chair that were in Tatyana's bedroom — and lifesize painting of Tatyana are all draped in funereal black, as if to mark her journey from innocence to widowhood. The slow procession that opens the third act is jarring: the polonaise the orchestra is playing should transport us to Gremin's ballroom, but looking at what seemed a funeral cortège (for Lensky?), I wondered whether I hadn't been transported to a Boris Eifman production instead, and I still have no idea why depictions of an onion-dome church (St. Petersburg's Church of the Resurrection?) and clock spire (Sts. Peter and Paul?) are hanging in the night sky.

Rather than mystifying, however, most of stage director James Robinson's ideas open up Pushkin's poem, like bringing on a fantasy Onegin to caress Tatyana while she's writing the letter. (John Cranko had a similar idea for his ballet *Onegin*.) And he's abetted by an excellent cast, good actors all, no transcendent voices but no mediocre ones either. Maria Kanyova's Tatyana is no romantic/tragic heroine but a neurotic bookworm who resents younger sister Olga's gaiety and doesn't offer Onegin much more than self-pity and the conviction that her prince has come. In his white suit, black waistcoat, and nautical cap, Mel Ulrich's Onegin is just exotic enough to spark Tatyana's interest without soliciting it; he treats her with respect both before and after receiving the letter, and at her party he means to tease Lensky, not insult him. Swinging her shoulders and bouncing up and down, Elizabeth Batton's Olga belies Onegin's "Van Dyck madonna" description; you can see why she might want more sparkle from life than Garrett Sorenson's pedestrian poet (another thoughtful interpretation) seems likely to provide. John Cheek as Gremin gave his aria weight and pathos; Dorothy Byrne as Madame Larina and Josepha Gayer as Tatyana's nurse didn't overplay the light comedy. The Russian diction was generally good, though Sorenson could have more "oil" in his "Olga." The orchestra under BSO music director Stephen Lord started square (just compare Semyon Bychkov's Philips recording) and was too often too loud but otherwise held up its end.

And that ending, Tatyana and Onegin as well as the furniture in black, is a chiller — but it's not just the concept. Tatyana wrote in her letter that she could never be another's; now she says she is. She also wrote that she was entrusting herself to Onegin's honor, a trust he's about to forfeit. Not tragedy but irony — in Pushkin, in the opera, and in this production. Kanyova's Tatyana tries to stop time by smashing a clock, but art that pays attention to its past will always have a future. ■

Listings

concerts

■ THURSDAY 7

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY BRUCE HANGEN presents "Score! Another Side of Symphonic" with works by Prokofiev, Shostakovich, Waxman, Walton, Copland, and John Williams Thurs. at 10 a.m., Fri. at 10 a.m. and 11:50 a.m., and Sat. at 10 a.m. and noon at Symphony Hall, 301 Mass. Ave., Boston. Tickets $10; (617) 266-1200.

EDWARD E. JONES gives an organ recital at 12:15 p.m. at Adolphus Busch Hall, 29 Kirkland St., Cambridge. Free; (617) 495-9400.

MUIR STRING QUARTET performs Haydn's Quartet Opus 20 No. 2, Ravel's Quartet in F, and Elgar's Piano Quintet in A minor, with Gilbert Kalish, at 8 p.m. at the Tsai Performance Center, 685 Comm. Ave., Boston. Tickets $10, $5 for students; (617) 353-8725.

■ FRIDAY 8

AMERICAN CLASSICS presents "Irving Berlin's Music Box Revues" Fri. at 7:30 p.m. and Sun. at 3 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $25, $20 for students, seniors; (617) 254-1125.

BOSTON LYRIC OPERA performs Tchaikovsky's *Eugene Onegin* Fri. at 7:30 p.m., Sun. at 3 p.m., and Tues. at 7:30 p.m. at the Shubert Theatre, 265 Tremont St., Boston. Tickets $34-$159; (617) 542-6772.

CYPRESS QUARTET performs Mozart's String Quartet K.465 (*Dissonance*), Beethoven's String Quartet Opus 59 No. 3, and Elena Ruehr's String Quartet No. 4 at 8 p.m. at MIT, Kresge Auditorium, 48 Mass. Ave., Cambridge. Free; (617) 253-9800.

EMERSON STRING QUARTET performs Mendelssohn's Quartets Opus 44 No. 2, Opus 44 No. 3, Opus 80, and Opus 81 at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $43-$48; (617) 482-6661.

HANDEL AND HAYDN SOCIETY CONDUCTED BY GRANT LLEWELLYN performs Brahms's *Ein deutsches Requiem*, Brahms's *Variations on a Theme by Haydn*, and the Haydn divertimento for winds that gave Brahms his theme Fri. at 8 p.m. and Sun. at 3 p.m. at Symphony Hall, 300 Mass. Ave., Boston. Tickets $30-$77; (617) 266-4048.

JOHANN HERMANS gives an organ recital at 12:15 p.m. at Old South Church, 645 Boylston St., Boston. Donations accepted; (617) 536-0944 ext. 376.

SANG WOO KANG gives a piano recital at 6 p.m. at the Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

OLIVIER LATRY performs organ works by Franck, Vierne, Gigout, Langlais, Duruflé, Messiaen, and Escaich at 8 p.m. at the Cathedral of the Holy Cross, 1400 Washington St., Boston. Suggested donation $20; (617) 227-2155 ext. 345.

MIT ADVANCED MUSIC PERFORMANCE STUDENT RECITAL is at noon in the MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; (617) 253-9800.

NEW ENGLAND CONSERVATORY BACH ENSEMBLE performs at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

OPERA BOSTON CONDUCTED BY GIL ROSE performs Robert Ward's *The Crucible* Fri. at 7:30 p.m. and Sun. at 3 p.m. at the Cutler Majestic Theatre, 219 Tremont St., Boston. Tickets $65-$225; (800) 233-3123.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY BRUCE HANGEN. See listing for Thurs.

■ SATURDAY 9

BRANDEIS UNIVERSITY CHORUS presents "War: Its Poetry and Music" at 8 p.m. at Brandeis University, Slosberg Recital Hall, 415 South St., Waltham. Tickets $10, $5 for students, seniors; (781) 736-3400.

HARVARD GROUP FOR NEW MUSIC performs at 8 p.m. at Harvard University, Paine Hall, Music Building, between Mass Ave. and Oxford St., Cambridge. Free; (617) 496-6013.

LA FENICE performs Clara Schumann's Romances for Oboe and Piano, the Boston premiere of *Three Chorale Preludes* by John Harbison, John Heiss, and Peter Child, Mozart's *Kegelstatt* Clarinet Trio, Brahms's Piano Quartet in A, and Harbison's "O God of Every People" at 8 p.m. at Follen Community Church, 755 Mass. Ave., Lexington. Tickets $20, $10 for students, seniors; (781) 863-2861.

LEXINGTON SINFONIETTA CONDUCTED BY JONATHAN McPHEE performs works by Malcolm Arnold, Amy Beach, Arthur Foote, and Leonard Bernstein at 8 p.m. at Cary Memorial Hall, 1605 Mass. Ave., Lexington. Tickets $20-$25, $10-$12 for students; (781) 274-8233.

ANTON NEL AND BION TSANG perform Beethoven's complete sonatas and variations for piano and cello at 2 and 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $28, $25 for seniors, $10 for students; (617) 585-1260.

RADIUS ENSEMBLE performs Hindemith's *Kleine Kammermusik*, Knussen's *Autumnal* Zipper's *Cone to mark day becoming night*, and Brahms's Clarinet Quintet at 8 p.m. at Harvard-Epworth Church, 1555 Mass. Ave., Cambridge. Tickets $8-$20, $5 for students, seniors; (617) 792-7234.

YUAN-MEI XING AND HYE JU CHU perform works for violin and piano by Mozart, Tchaikovsky, and Fauré at 8 p.m. at the New School of Music, 25 Lowell St., Cambridge. Free; (617) 492-8105.

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY BRUCE HANGEN. See listing for Thurs.

■ SUNDAY 10

BORROMEO STRING QUARTET performs Schoenberg's String Quartet No. 2 and Dvořák's String Quartet No. 13 at 1:30 p.m. at the Isabella Stewart Gardner Museum, 280 the Fenway, Boston. Tickets $20, $14 for seniors, $10 for students; (617) 278-5156.

BOSTON CECILIA performs Mozart's *Coronation* Mass and his oratorio *Davide penitente* at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $15-$60; (617) 232-4540.

BRANDEIS UNIVERSITY WIND ENSEMBLE performs at 8 p.m. at Brandeis University, Slosberg Recital Hall, 415 South St., Waltham. Tickets $10, $5 for students, seniors; (781) 736-3400.

CANTATA SINGERS perform Brahms's *Neue Liebeslieder Walzer* and John Greer's *Liebesleid-Lieder* at 7 p.m. at Longy School of Music, 27 Garden St., Cambridge. Tickets $15, $10 for students, seniors; (617) 868-5885.

CHORUSES OF TUFTS UNIVERSITY perform Dvořák's Mass in D and Vaughan Williams's "Lord, Thou Hast Been Our Refuge" at 3 p.m. at North Prospect United Church of Christ, 1803 Mass. Ave., Cambridge. Tickets $8, $5 for students; (617) 627-4042.

CLARINEWTONES QUARTET performs works by Tomasi, Jacobs, and Jean-Jean at 2 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 796-1360.

CONCORDIA CONSORT performs works by Handel, Cesti, Vivaldi, Purcell, Buxtehude, Delalande, Rameau, and others at 7:30 p.m. at Trinity Episcopal Church, 81 Elm St., Concord. Tickets $15, $10 for students, seniors; (978) 369-3715.

DINOSAUR ANNEX MUSIC ENSEMBLE CONDUCTED BY GUNTHER SCHULLER performs works by Chen Yi's *Qi*, Guy Klucevsek's *Loosening Up the Queen* and *Flying Vegetables of the Apocalypse*, and Arnold Schoenberg's Suite Opus 29 at 8 p.m. at the First and Second Church, 66 Marlborough St., Boston. Tickets $20, $15 for students, seniors; (617) 482-3852.

GREATER BOSTON YOUTH SYMPHONY ORCHESTRA CONDUCTED BY FEDERICO CORTESE performs the Verdi Requiem and selections from Bartók's Four Orchestral Pieces at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $18-$30, $10-$15 for students, seniors; (888) 266-1200.

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA perform Mozart's *Ein musikalischer Spaß*, Hindemith's *Overtüre zum "Fliegende Holländer,"* and Haydn's String Quartet Opus 33 No. 2 (*The Joke*) at 3 p.m. at First Baptist Church, 111 Park Ave., Worcester. Free; (617) 266-1200.

"MUSIC AT THE MANSION" with performances by Ariel String Quartet, Arcadia String Quartet, Su Yeon Lee, Emily Smith, and Su Jin Lee is at 4 p.m. at the Commander's Mansion, 440 Talcott Ave., Watertown. Tickets $20, $10 for students, seniors; (617) 923-0100.

PRISCILLA TAYLOR, JOHN HOLLAND, ALA JOJATU, CHLOE KLINE, AND SHUANN CHAI perform Beethoven's Piano Sonatas Opus 90 and Opus 101 and his String Quartet Opus 95 (*Serioso*) at 2 p.m. at Old South Meeting House, 310 Washington St., Boston. Tickets $5, $4 for students, seniors, $1 for ages 18 and under; (617) 482-4639.

WALTHAM PHILHARMONIC ORCHESTRA CHAMBER PLAYERS perform works by Beethoven and Mozart at 2 p.m. at the Waltham Public Library, 735 Main St., Waltham. Free; (781) 314-3425.

AMERICAN CLASSICS. See listing for Fri.

BOSTON LYRIC OPERA. See listing for Fri.

OPERA BOSTON CONDUCTED BY GIL ROSE. See listing for Fri.

■ MONDAY 11

BOSTON UNIVERSITY SYMPHONY ORCHESTRA AND SYMPHONIC CHORUS CONDUCTED BY ANN HOWARD JONES AND DAVID HOOSE perform Verdi's *Quattro pezzi sacri* and Stravinsky's *Le sacre du printemps* at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $10-$35; (617) 266-1200.

NEW ENGLAND CONSERVATORY PIANO HONORS CONCERT is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

■ TUESDAY 12

"A TALENT TO AMUSE: AN EVENING WITH NOËL COWARD" is at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

MICHAEL SHEPPARD gives a piano recital at 8 p.m. at Seully Hall, 8 the Fenway, Boston. Free; (617) 912-9240.

YEE-YEON SOH gives an organ recital with works by Bach, Buxtehude, and Pinkham at 12:15 p.m. at King's Chapel, 58 Tremont St., Boston. Suggested donation $3; (617) 227-2155.

BOSTON LYRIC OPERA. See listing for Fri.

■ WEDNESDAY 13

MARY SULLIVAN AND HEINRICH CHRISTENSEN perform works for voice and organ at 12:15 p.m. at St. Paul's Cathedral, 138 Tremont St., Boston. Suggested donation $3; (617) 482-4826 ext. 1103.

■ THURSDAY 14

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY KURT MASUR performs Shostakovich's Violin Concerto No. 1, with Vadim Repin, and Bruckner's Symphony No. 4 (*Romantic*) at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $27-$105; (617) 266-1200.

HARRY HUFF gives an organ recital at 12:15 p.m. at Adolphus Busch Hall, 29 Kirkland St., Cambridge. Free; (617) 495-9400.

NEW ENGLAND CONSERVATORY CHAMBER ORCHESTRA performs at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

NEW ENGLAND CONSERVATORY STUDENTS perform at 6 p.m. at the Mary Baker Eddy Library, 200 Mass. Ave., Boston. Free; (617) 450-7000.

classical LIVE

GENOVEVA: AT LONG LAST

Think it's hard waiting 86 years for a World Series win? Try 150 years, which is how long Boston had to wait to hear a performance of Schumann's lone opera, *Genoveva*. It may even have been the opera's first performance in America, a treatment no composer on Schumann's level deserves. The sense of unjustness grew with each act of Emmanuel Music's vibrant and intense concert performance Saturday night at Emmanuel Church. Whether or not *Genoveva* makes for great theater on stage, it is wonderful music.

Part of the problem is its plot. The knight Siegfried leaves his bride to go off and fight in the Crusades, and Golo, the friend to whom he entrusts his beloved Genoveva, turns out to be madly in love with her. With the help of his mother — Margaretha, a witch — Golo reveals his love to Genoveva and is rejected, whereupon he hatches a plot to accuse her of adultery. Informed of her unfaithfulness, Siegfried condemns his wife. Golo tries to persuade Genoveva to run away with him, but she insists she's innocent and prays to God for help. Everything gets straightened out at the end, with some help from the ghost of the man with whom she was alleged to have had the affair.

Although *Genoveva* outwardly resembles other operas of the period — Beethoven's *Fidelio*, Weber's *Der Freischütz*, Wagner's *Tannhäuser* — what's essential about it is the way it looks forward. The music doesn't just tell a story, it peers into the souls of its characters; its restlessness and uneasiness convey their inner turmoil. Golo's impossible love, Genoveva's despair, Margaretha's agony over a child she killed — these are painted even more vividly than the opening war chorus or the closing expansive hymn to God. Schumann uses his large orchestra with remarkable subtlety; there seems to be a different sonority for each mood, with a pair of trombones adding darkness.

So perhaps *Genoveva* has been neglected because it's so different from what we expect an opera of that period to be. Its closest parallel may be to *Tristan und Isolde*, where the emphasis is on interiority and the action is almost an afterthought. Even the music looks forward to Wagner, with liberal doses of chromaticism. If *Tristan* can become the apex of Romantic opera, you wonder what's stopping *Genoveva* from at least getting its foot in the door.

Emmanuel music director Craig Smith has called himself "a missionary" for the piece, and on Saturday he led a performance of strength and refinement. The orchestra overcame a few tentative moments early on and played the difficult score with great transparency. Led by trumpeter Jeffrey Work and horn player Neil Deland, the brass were outstanding, and there were excellent solos from the winds and cellist Rafael Popper-Keizer.

Smith also had an excellent set of vocal soloists. Baritone James Maddalena sang Siegfried with a limitless reserve of power and a gorgeous, rounded tone. Soprano Sarah Pelletier was a touching Genoveva, and her voice was suitably pure and unaffected. Mezzo Krista River's Margaretha was earthy and intense, and her voice held an astonishing range of colors. Frederick Urrey gave a light and beautiful tenor voice to Golo, though on occasion he was covered by the orchestra. Baritone David Kravitz brought full-throated character to two minor roles. *Genoveva* is also a big choral piece, and the Spectrum Singers deserve mention for the focused intensity they brought to the soldiers and peasants they portrayed. They had a whole range of character to themselves, and they conveyed it perfectly.

— David Weininger

BEAUX ARTS TRIO: BETTER AND BETTER

When the Beaux Arts Trio — starrier than which chamber-music groups simply don't come — started out at Tanglewood in 1955, its members were Menahem Pressler (piano), Daniel Guilet (violin), and Bernard Greenhouse (cello). Since then, three violinists (Isidore Cohen, Ida Kavafian, Young Uck Kim) and one cellist (Peter Wiley) have come and gone. Pressler has been the abiding presence, as central to the group's identity as violinist Robert Mann was to the Juilliard String Quartet.

Connoisseurs will insist that the Beaux Arts Trio was its maximally endearing, beauteous, insight-radiating self when the lineup was Pressler/Cohen/Greenhouse — 100 per cent Beaux Arts, as against the 80 to 95 per cent of the other configurations. But now, those very same connoisseurs will tell you, the trio has become something like 110 per cent of itself. And still counting. What splendid players violinist Daniel Hope and cellist Antonio Meneses are. And what an élan vital, bubbling across the generations, they share with Pressler, who at 81 seems to have lost not a particle of his always ready and supple technique.

Trios by Beethoven made up the Beaux Arts' Bank of America Celebrity Series recital Saturday night at Jordan Hall: Opus 1 No. 1 in E-flat, the D-major *Ghost*, and the B-flat *Archduke*. The first of these laid down the proposition that there's no such thing as early Beethoven, that all Beethoven rewards only the best attention that listeners (and of course performers) can bring to it. The piece is built like a steel trap, but one of a very individual construction. The winks, nods, false scents, eruptions, and misinformation that Beethoven heaps in front of the eventual (but when?) cadence in the Presto finale are the stuff of genius. The Beaux Arts of 2005 proved to be no less uproarious and up-tempo than the Beaux Arts of the 1964 Philips recording.

For the spare, otherworldly string textures Beethoven writes into the *Ghost*'s slow movement, Hope and Meneses came forth with a "white," early-music-like kind of vibratolessness that couldn't have been more right — the sort of thing you wouldn't likely have heard 40 years ago. And there was that weirdly dissonant canon (the Second Viennese School before its day) that crops up in the midst of the *Archduke*'s sprightly scherzo — all concerned palpably enjoyed sharing this with us too. It was that sort of evening, and it led to only one possible conclusion. Fifty years on, the Beaux Arts Trio is now in its prime. Let us rejoice.

— Richard Buell

BEST OF ALL? *As represented by Antonio Meneses, Menahem Pressler, and Daniel Hope, the Beaux Arts is now in its prime.*

other listings

events

■ THURSDAY 7

NATIONAL ANTHEM CONTEST where the winner will sing at Fenway Park before June Red Sox–Reds game is at 6 p.m. at Boston Billiard Club, 126 Brookline Ave., Boston. Free; (617) 536-POOL.

■ FRIDAY 8

"SIGNAL OR NOISE 2K5: CREATIVE REVOLUTION" is a conference with performances demonstrations, and discussions looking at digital technologies with Matthew Pearl, Terry Fisher, Naomi Novik, David Dixon, Paul Marino, John Perry Barlow, and Wendy Seltzer is from 8:30 a.m. to 9 p.m. at Harvard Law School, Austin Hall, 1563 Mass. Ave., Cambridge. Tickets $20, $10; (617) 495-7547.

■ SATURDAY 9

ARLINGTON CENTER FOR THE ARTS SPRING OPEN HOUSE FESTIVAL with performances, music, poetry, art, food, and more is from 2 to 5 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Free; (781) 648-6220.
BABY FAIRE with new products, entertainment, samples, baby derby races, and more is Sat.-Sun. from 10 a.m. to 5 p.m. at the Bayside Expo Center, 200 Mount Vernon St., Boston. Tickets $8; (877) 959-BABY.
MEDIEVAL EVENT: THE BARONY OF CAROLINGIA holds an open demo event for the local branch of the Society of Creative Anachronism from 1 to 5 p.m. at the bandstand at Boston Common, Boston. Free; (978) 532-4350.
NATIONAL ACROBATS OF TAIWAN perform at 7:30 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $27-$55; (617) 266-1200.
NATIONAL SCHOOL SCRABBLE CHAMPIONSHIP is from 9 a.m. to 6 p.m. at the Marriott Copley, 110 Huntington Ave., Boston. Free; (631) 477-0033.

■ SUNDAY 10

BABY FAIRE. See listing for Sat.

■ THURSDAY 14

"2nd THURSDAY" with music by the Sanguine and Noisette and a silent art auction is at 7 p.m. at Art Attack, 108 Beacon St., Somerville. Tickets $5; (617) 441-3833.
LADIES' NIGHT SPRING: A SHOWCASE OF WOMEN ARTISTS, DESIGNERS, AND ENTREPRENEURS with Thru the Keyhole Burlesque, artwork, a fashion show, clothing, jewelry, food, drink, and more is from 7 to 11 p.m. at the Jorge Hernández Cultural Center, 85 West Newton St., Boston. Tickets $5; (617) 697-7405.

benefits

■ THURSDAY 7

***WELCOME TO THE CLUB: THE WOMEN OF ROCKABILLY* SCREENING TO BENEFIT FILMMAKER BETH HARRINGTON'S WORK-IN-PROGRESS** with Harrington, Marilyn Rea Beyer, Alastair Moock, and Pastures of Plenty is at 7 p.m. at the Regent Theatre, 7 Medford St., Arlington. Tickets $12; (781) 646-4849.

■ FRIDAY 8

ANNUAL AUCTION TO BENEFIT MASSART is at 6 p.m. at Mass College of Art, Bakalar and Paine Galleries, 621 Huntington Ave., Boston. Tickets $125; (617) 879-7014.
"BANNED IN BOSTON: A MADCAP MUSICAL COMEDY REVUE" TO BENEFIT URBAN IMPROV with performers including Anna Deavere Smith, Doris Kearns Goodwin, Richard Goodwin, Aerosmith's Tom Hamilton, Natalie Jacobson, *Car Talk*'s Ray and Tom Magliozzi, and Emily Rooney, is at 6 p.m. at Avalon, 15 Lansdowne St., Boston. Tickets $150, $75 for people under 40; (617) 524-7049.
SINGER-SONGWRITER SHOWCASE TO BENEFIT THE NEW SCHOOL OF MUSIC SCHOLARSHIP FUND with Sandi Hammond, Patrice Williamson, Rick Berlin, Woodpile Jr., Ad Frank, Beau Roland Band, and Dirty Ticket is at 9 p.m. at the Lizard Lounge, 1667 Mass. Ave., Cambridge. Tickets $10; (617) 492-8105.
SPRING INTO ART AUCTION TO BENEFIT THE NEW ART CENTER is at 7 p.m. at the New Art Center, 61 Washington Park, Newtonville. Tickets $50; (617) 964-3424.

■ SATURDAY 9

AWARDS GALA TO BENEFIT THE URBAN LEAGUE OF MASSACHUSETTS with dinner, dancing, and a silent auction is at 5:30 p.m. at the World Trade Center, Commonwealth Hall, Northern Ave., Boston. Tickets $150; (617) 442-4510 ext. 236.
BOOK SALE TO BENEFIT SHARE LITERACY is from 9:30 a.m. to 5 p.m. at the First Unitarian Church, 3 Church St., Cambridge. Free; (617) 501-9514.
"CELEBRATE SUCCESS & HOPE" TO BENEFIT THE BRAIN TUMOR SOCIETY with Noel, Sam Hooper, and JoJo David is at 8 p.m. at the Regent Theatre, 7 Medford St., Arlington. Tickets $25-$40; (781) 646-4849.
MUSIC MARKETPLACE USED MUSIC SALE TO BENEFIT THE BOSTON FOLK FESTIVAL is Sat. from 9 a.m. to 5 p.m. and Sun. from 9 a.m. to 3 p.m. at UMass-Boston, 100 Morrissey Blvd., Boston. Free; (617) 287-6911.

■ SUNDAY 10

POPS CONCERT & AUCTION TO BENEFIT THE NEW PHILHARMONIA ORCHESTRA is at 6 p.m. at the Sheraton Needham Hotel, 100 Cabot St., Needham. Tickets $60-$125; (617) 527-9717.
TSUNAMI FUNDRAISING EVENT with performances by Tamara and the Shadow Theatre of Java, live gamelan music, workshops and more is from 10:30 a.m. to 5 p.m. at the Peabody Essex Museum, East India Square, Salem. Tickets $10, $5 for kids 16 and under; (866) 745-1876.
MUSIC MARKETPLACE USED MUSIC SALE TO BENEFIT THE BOSTON FOLK FESTIVAL. See listing for Sat.

■ MONDAY 11

EVENT TO BENEFIT PUPPET SHOWPLACE THEATRE with food, a puppet display, puppet performances, and an auction is at 6 p.m. at the Skinner Auction House, 63 Park Plaza, Boston. Suggested donation $10; (617) 731-6400.

■ TUESDAY 12

"NECKTIES" TO BENEFIT WASHINGTON GATEWAY MAINSTREETS is a dine-around event that starts at 6 p.m. at the Franklin House, 11 East Newton St., Boston. Tickets $125; (617) 542-1234.

■ THURSDAY 14

BEYOND SHELTER TO BENEFIT THE HOMELESS with food, dancing, a raffle, and more is at 6 p.m. at the State Room, atop 60 State St., Boston. Tickets $60; (617) 534-2526 ext. 385.
BREAKFAST TO BENEFIT THE ROBERT F. KENNEDY CHILDREN'S ACTION CORPS is at 8 a.m. to the Opera House, 539 Washington St., Boston. Tickets $150; (617) 227-4183 ext. 121.
READING TO BENEFIT PARTAKERS COLLEGE BEHIND BARS PROGRAM with Richard Marinick is at 7 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $25; (617) 876-0909.
TASTE OF BEACON HILL TO BENEFIT THE NAMESAKE SCHOLARSHIP FUND is at 6:30 p.m. at the Ritz-Carlton Ballroom, corner of Arlington and Newbury Sts., Boston. Tickets $80; (617) 503-4140.

gay & lesbian

■ THURSDAY 7

***BEST LESBIAN EROTICA 2005* BOOK RELEASE PARTY** with Toni Amato, S. Bear Bergman, Zane Jackson, Skian McGuire, Kristen Porter, Tristan Taormino, and others is at 8 p.m. at the Midway Cafe, 3496 Washington St., Jamaica Plain. Tickets $5; (617) 524-9038.
LESBIAN BUDDHIST BOOK GROUP meets at 7 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

■ SATURDAY 9

CANDYSHOP LESBIAN NIGHT is at 10 p.m. at Opal Lounge, 48 Winter St., Boston. Tickets $10; (617) 482-6725.
GLITTER SWITCH DRAG KARAOKE is at 8:30 p.m. at Club Hollywood Boston, 41 Essex St., Boston. Tickets $5; (617) 417-0186.
THE PRIDE & THE PASSION PARTY TO BENEFIT PFLAG SAFE SCHOOLS & COMMUNITIES PROJECT is at 6:30 p.m. at the Top of the Hub, Prudential Building, 800 Boylston St., Boston. Tickets $40; (781) 891-5966.

■ MONDAY 11

LESBIAN RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.
LIVING ART GROUP for lesbian, bisexual, transgender, or queer women, 13-25, is from 6 to 8 p.m. at Boston GLASS Community Center, 93 Mass Ave., Boston. Free; (617) 266-3349.
SPEAKEASY DISCUSSION GROUP FOR LGBT YOUNG ADULTS 18-25 is at 7 p.m. at Boston GLASS Community Center, 93 Mass. Ave., Boston. Free; (617) 266-3349.

■ TUESDAY 12

GENDER-FREE ENGLISH COUNTRY DANCE is at 7:30 p.m. at the First Church of Jamaica Plain, Centre and Eliot Sts., Jamaica Plain. Tickets $7; (617) 678-7007.

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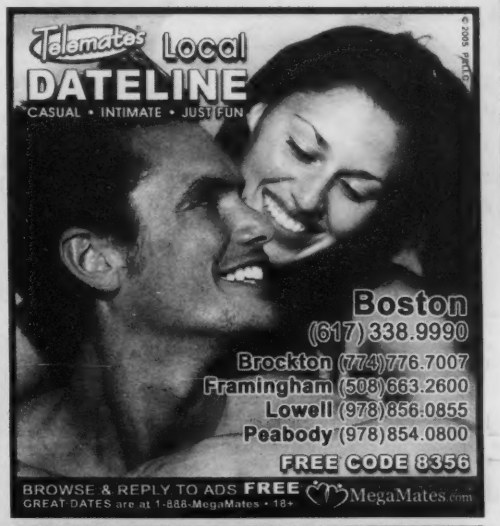
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Let's roll around.
Tony hot hung and horny 5'11 175lbs br/br 7"cut nice soft balls, nice smooth butt. Let's get naked! S*ck c*ck eat c*m rim jobs f*cking and get f*cked. #incl. Box 67561 (xp 5/22)

Bi married guy for service.
Will. N. Shore BiMWM, 8g4 discreet under 40 guys to play on w/h and evenings. Let's get a drink, and then you service me. Let's play! 5'9 200lbs 40yo. Considered gdlkg. Preppy look. Box 85112 (xp 6/23)

Oral tops guys are best.
I like oral top guys 40+. I'm slim and smooth masculine bottom in my 30s. Box 84051 (xp 4/7)

DaySime servicing.
Bi MWM, 41yo 5'6" 170lbs lkg4 guys who want to hook up days and get their c*ck s*cked. Is your hard? I like mine s*cked. but not rec. I like to do other things too. Need to travel. Box 12901 (xp 5/12)

Sub for blow job.
35yo WM cc Boston area lkg4 someone that will let me come over and give me a blow job. I have a nice c*ck and am very submissive. Extremely so. Box 25511 (xp 5/28)

What's Natural.
Tony 5'11 175lbs 32yo WM just love getting naked with a guy and doing what's natural. #incl. Box 85151 (xp 6/16)

Let's rock the bondage.
Top lkg4 bottom. into bondage and working you over. Box 93141 (xp 6/22)

Spontaneous development.
GWM in Cambridge 5'10 174lbs 34" waist br/blue moustache. Easygoing nature lover. Really enjoy intimate mutual masturbation. Safety is important. No pressure for me or you. Box 86251 (xp 6/16)

Massive uncut c*ck.
I need a blow job. Put me in some chaps and f*ck my a*s off. Older is good. Box 72031 (xp 5/27)

The whole package.
Gdlkg guy good shape real smooth body dark hair/eyes hard nipples pretty uninhibited. 4B lkg4 other vers or top men in 40s or 50s that want to have fun, work up a sweat. Like to s*ck f*ck rim poppers anything goes. Box 88611 (xp 6/22)

7.5"cut Big solid gdlkg.
6'2 185lbs worked out body big solid chest big hot nipples. heavy low-hanging full balls rock hard 7.5"cut. Lkg4 other solid well hung guys in their 40s that have a true B*+. Hot talk nipple play and deep throat a must. Phone #included. Box 72221 (xp 5/20)

Black Jock type.
6'4 210lbs smooth masc gdlkg BM 8"cut c*ck mod thick. Black/br 27yo lkg4 similar age. Lkg4 the jock type. Box 46271 (xp 6/17)

Black man for friends and more.
Accented foreign man 22yo black male for friendship and of course a little more. Box 78441 (xp 6/21)

Service me?
Ronnie 53yo like to be serviced. I'm a bottom. I must travel. Call me. # incl. Box 48631 (xp 6/21)

Curious married guy.
Lkg4 other guys, bi/married guys +. Want my c*ck to be s*cked. I am 6' 185lbs nice 7.5 by 5" c*ck. in front of your girlfriends? Wherever you want it. Get back to me. Box 20812 (xp 6/17)

WM for BM.
Kevin 38yo WM construction worker lkg4 a BM for first time encounter. Box 33222 (xp 6/30)

My fssy hole is yours.**
Sexy hot/kg dresser with nice slim smooth body. Beautiful long curly hair with big puppy dog brown eyes. especially when I'm on my knees making you feel good. Having a hard time finding a very masc man w 7" + that likes to f*ck my nice a*s and my p*ssy hole. My place. Phone number included. Box 78142 (xp 6/20)

The big things in life.
Lkg4 the opposite. big things in life. If you re well endowed like me 9.5"uncut. then give me a call. #included. Box 85252 (xp 6/20)

Your technique?
35yo cc WM Jamaica Plain hotel room meet someone older there. I will be sub and will have leather/rubber fun. I will assume the positions a*s in the air give me a nice rim job. Box 32183 (xp 5/27)

Horse trainer.
WM 40yo likes to wear leather will train and ride you. Seeks feminine guys. couples and short woman. Box 61783 (xp 5/22)

Are you an older gent?
GWM 32yo 5'8 165lbs br/blue goatee mod hairy very light skin. Lkg4 older gent 45-60 who is lkg4 for a younger bottom guy that likes to suck c*ck and get f*cked. Can you help me out? Box 46264 (xp 6/27)

Spread and strap.
Cc WM with massive uncut c*ck. I can come in bend over and let you do some drinking. Make love to my a*s hole. Spread me out. Strap me down. Leather is good too. Box 66914 (xp 5/27)

Love my c*ck.
Cc WM 35yo lkg4 older gent. I have gorgeous uncut c*ck. I want to spread my cheeks and have you lick my balls and my a*s. Box 20974 (xp 5/27)

Anything for dad.
Steve Cape Cod. Sub boy lkg4 nice daddy. Will do anything for my daddy. Box 67055 (xp 5/7)

Lkg4 houseboy: serve and obey.
Assertive dom gent in greater Boston. into spanking bondage toys. Want to get into whatever we both like. Rubber latex a plus. You be over 35 ht/wt and be my servant. I'm 5'8 165lbs 7.5"uncut. Box 52285 (xp 4/25)

I'll be your toy.
Mid aged cc WM. I like hotel rooms, my treat. Let's play with leather, rubber, and walk into my room with me spread eagle. Rub the a*s. Let's play. Older master would be nice. Box 32215 (xp 5/27)

Does Zacky feel good?
Look like a daddy but think like a boy. I'll tall hairy beefy. Want daddy to strip me down. make out with me get me to s*ck his c*ck. Whatever makes daddy feel good. Box 19295 (xp 5/23)

Lkg4 daddy 50+.
Alex 40yo btm love to be f*cked by older guy 50+. I am gdlkg 6' 220lbs love to be dominated. Box 94745 (xp 4/13)

At your disposal.
Sub WM 38yo lkg4 a master to serve. Lubed up ready for entry. I can do errands and house work/serve at parties. Be the toy. Box 86196 (xp 5/28)

Old fashioned spankings.
Jerry 58yo 6' 230lbs large hands lkg4 sub men who enjoy being taken over my knee for spankings. Box 33586 (xp 6/16)

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Order me around!!
Jack 40yo 6' 200lbs gdlkg love older gentlemen and be dominated. Love an"l an dat"s play spankings. Just be older. Oral! Box 94746 (xp 4/24)

Your anything-goes boy.
Sub WM 5'11 145lbs love to do anything. Want to be your boy. Box 67057 (xp 4/30)

Vanilla to kink.
Worcester area. Sub btm 62yo 5'10 160lbs shaved head blue eyes seeks to serve/service dom top, oral and an"l. vanilla to kinki, BDSM. Box 86887 (xp 6/16) Box

Two guys on S. Shore.
One is irish 5'11 blond/blue 180lbs Scut, the other Italian 5'10 bear 220 shaved crotch 7cut lkg4 daytime hookups with single guys couples or groups over 40 for hot sex. You must host. Box 43137 (xp 5/23)

One time thing.
Tony 36yo construction worker 5'8 interested in/needing another guy for a one time thing. Box 49747 (xp 5/19)

Completely open-minded.
Lkg4 someone who likes water sports role-playing. I'm tall hairy beefy bearded like to strip down and play. Box 19297 (xp 5/23)

I'm your little boy.
N. of Boston 39yo black/blue lkg4 a dom male into BDSM. I want to be your little boy. I love oral and an"l. Love to do parties too. Box 25837 (xp 5/20)

F*cked up the a*s.
Prov Fall River Area. Bottom seeks guy that's lkg2 get f*cked up the "ss give oral body contact and more. Discreet medium build ht/wt can host or travel. Anything goes. Box 15387 (xp 6/12)

CD a plus.
BiWM mid 40s br/blue 200lbs 5'10 Boston area lkg4 other males bi str8 or curious between 30 and 60. I like to CD and receive oral. Lkg4 s/o shaves their legs. wears undies. I want to worship your c*ck on a steady basis. Phot incl. Box 45967 (xp 4/19)

Do you want to be dominated?
Lkg4 assertive gentlemen in greater Boston area. I'm 5'8 165lbs 7.5"uncut. I'm lkg4 passive/sub into bondage spankings. You be 35+ ht/wt. In Cambridge. Box 52286 (xp 5/2)

Young guy for dad.
23yo boy here lkg4 hot dad to show me the ropes. Love to kiss be f*cked s*cked. Love s*cking on c*ck and balls. Call if you want to know what else I like to do to you. Box 12635 (xp 6/12)

Master/slave? Daddy/boy?
Marty daddy bear on N. Shore lkg4 fun with young guys for role play daddies White hairred/short white beard shaved balls.7"cut 6' 220lbs in a good physical condition. F*cking or role play bottom. Phot incl. Box 48345 (xp 5/2)

Furry Guys Please!
Love getting naked with another furry guy. hairier the better. 43 6'3" 230 7"c thick love foreplay and role play, short dark hair trim beard big furry balls nice furry a*s. don't mind getting wet. Just want fun. Box 19294 (xp 5/23)

Whips and leather.
Marty N. Shore bear. Older into role player. Like leather whips harnesses leather c*ck rings jocks fists. Bondage and good times. 6' white hair 7"thick c*ck cut. Very oral. Vers for the right game. Box 48343 (xp 5/20)

Maybe we'll hook up.
Chris 22yo lkg2 hook up with someone older. I'm a bottom. Box 33552 (xp 6/3)

No conversation.
Avg guy 32yo bottom 190lbs 5'11" love to s*ck c*ck, oral kiss make out fuge body contact give massages. get f*cked. no conversation. just lkg4 fun. Box 34191 (xp 4/15)

Expert cocksucker here.
Lkg2 hook up with guys over 40 in the Braintree/Weymouth/Quincy/Dorchester areas for expert c*cksucking. Can host or travel. Recip ok, but not rec. Just get naked and relax. Box 86377 (xp 5/22)

One or more c*cks at a time.
John gdlkg 47yo BiM bottom 5'9 190lbs grey/br italian nice bubble a*s 6.5"cut c*ck. Like servicing one or more guys at a time. big fat c*cks licking balls and bottoms. Need to travel. Box 31701 (xp 6/2)

An older friend.
Chris. Rubber/Muffled. 5'11" long br/blue 180lbs 44yo interested in literature history bicycling sports music. Want to form a friendship with a man 64-74. I relate to more mature attitudes. Box 86721 (xp 6/12)

First timer satisfaction.
Bi-curious male 5'6 160lbs. First time. Lkg4 for a gay or bi male to show me the way. Be sane safe healthy and discreet. Up for anything. Satisfaction guaranteed. Box 26341 (xp 5/31)

Pound me good.
Meet of Boston lkg4 a hook up total bottom BDSM rough punch f*cking. Hardcore spankings. Body whipping. Love to be stroked. Husky Italian. Just use me. Box 56286 (xp 6/29)

Hope to hear from you.
Brighton boy 19yo lkg4 an older guy. 5'8 160lbs very sexy. Just want to hook up for some fun. I will call you back. Box 89125 (xp 6/12)

Panty Wearer.
51yo BiM 260lbs panty wearer, seeking other bi or gay CDs or panty wearers 40+. Box 46312 (xp 6/27)

Fantasy play.
50s WM 6' 200lbs gdlkg good body likes getting naked at your place. Doctor/patient BDSM mutual J/O or spankings. Box 83331 (xp 5/11)

Kinky play anyone?
Sane gdlkg 50s WM Arrington area loves visits to your home for all types of kinky play. Box 12081 (xp 5/12)

As soon as poss.
Ryan 5'4 165lbs blond/blue really young looking. Never been with a guy. Dying for something new. Can your c*ck be first? Box 19881 (xp 6/11)

Hot top.
Lk2 chat. Anyone out there? Hit me back. Box 80311 (xp 6/11)

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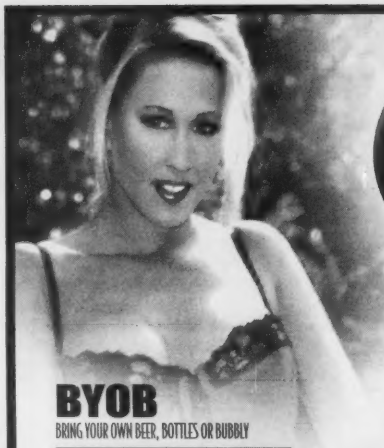

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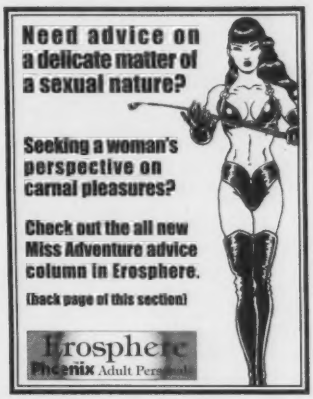
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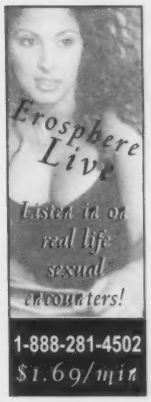

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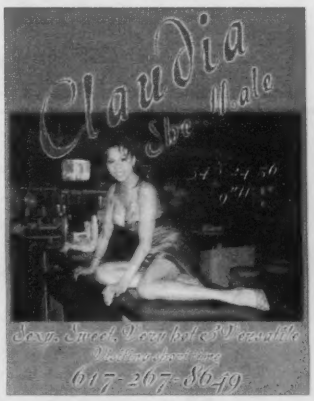

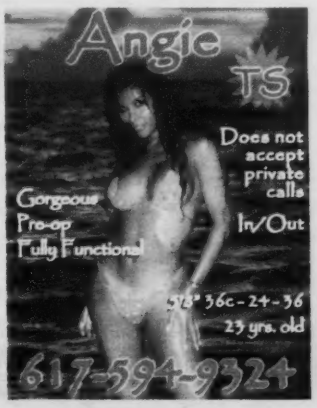

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11am-11pm. 7 days a week
617-372-4199

"ALWAYS NEW
21yo TRACY Italian, petite 32DD. Gina, sweet Brazilian 19 yrs, 25yo Nancy blonde hair.
617-713-0201

"BRONZE BLONDE
Gorgeous 19yo petite 5'7 125lbs with long blonde hair. 36c-22-32. All the essential needs of a MAN's desire. In/out 24/7.
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"CANDI"
For a taste of Candi... Sweet blonde, blue eyes, long legs, 5'10 135lbs. 36c-25-35. Full lips. Serving So. NH/Northern Mass. Accessible to No. Shore. Rt 95. In/Out.
603-470-8651

"Cara 19yrs"
seize the moment young and tender definite head turner great body and so so pretty 34-24-34 5'4 unhurried outcall
617-228-1398

"HEAD 2 TOE
Full body shower massage and body rubdown with action w/a sweet 19yo cutie. Cute in the face, Slim in the waist. Upscale Loc. 24/7. Selectivity hiring.
*82-617-905-2627

"LYNSEY'S ESCORTS"
Ladies 19-45 available for your outcall pleasure.Sincere prompt discreet affectionate always hiring VERY ATTRACTIVE ladies service throughout MA MC/VISA
617-742-8662
877-353-0343
toll free

"NEW ASIAN LEISURE TIME MASSAGE & RELAXATION
9am-11pm DAILY
TREMONT ST
BOSTON
857-492-2388
617-426-0000

"NOONER
My name is Charlie and im busty, tan sexy, fun, with long legs and hair, and i love making you feel good. 10am 9pm. 128/93 area. call me i'll make you feel sooo good.
*82 978 580 9565

"ORIENTAL MASSAGE
Enjoy complete relaxation with our beautiful Asian staff 7 days a week 10am-10pm. Downtown Boston area
617-785-9662

#1 ASIAN MASSAGE
QUINCY
Sweet lovely young girls. Table shower, shampoo. Best full body massage. Everyday 10am-10pm.
857-829-2723

#1 BEST MASSAGE QUINCY
New Young Asian beauty waiting to give hot body massage & shower w/a smooth touch.
617-785-3331

#1 LOVER
Cum meet this 19yo 5'3" 115lbs petite beauty who's new in town and aims to please.
*82-857-492-3011

#1 QUINCY
Oriental Massage
Best full body massage by beautiful Asian girls. Body shampoo & Hot stone therapy to Relelse your stress. Enjoy & relax everyday.
617-259-5729

#1
This tall tanned & toned Bad girl is ready to please all your needs at once. Long blonde hair, hazel eyes. 36c 125lbs. All the needs to aim to please. In/ out. 24/7
617-820-0016

#A RELAXING MALE MASSAGE
WITH GUY!
Inexperienced O.K.
617-644-BODY

#ASIAN MODELS
"ALLSTON"
Come meet a woman who is sexy, beautiful & exotic for much needed relaxation you seek. In/Out
617-828-2950

#BABY BLONDE
Indulge in one of the finest young hot college females. Beauty & Charisma is guaranteed. In/out. 24/7
617-938-8103

ORIENT EXPRESS
Featuring LING
100% Asian female escort w/dimensions guarenteed. Outcall only. 24/7. Serious callers only.
Gentleman only!!
617-437-9226

$100.00 DATES INCALLS ONLY
1 GIRL $100.00 2 GIRLS $200.00
3 GIRLS $300.00
COME HAVE SOME FUN.EAST BOSTON
*82-646-852-4124
24/7 INCALLS ONLY

$125 SHOWER MASSAGE
Full body shower massage w/a hot college coed. She'll scrub you from Head & Toe leaving you clean. And will lotion you down in the end. In/out. Upscale Loc. 24/7. Selectivity hiring.
*82-617-905-2627

$250 OUTCALLS ALL OVER NEW ENGLAND.
*82-617-594-6209
24/7 INCALLS ONLY

$60 MASSAGE
Sensual therapeutic massage. Release the built up of stress and tension. IN MY BRA AND PANTIES OR TOPLESS. Ask about my IN-CALL LOCATION. Longer sessions take precedence.
*82-617-233-6900

$Chelsey
Young and Petite. All American Cheerleader with a nice ass. 5' 2", Extra long blond hair, 32B-22-34. 110 lbs. & 18 yrs.old.
617-938-2258

$CREAM
Busty & Slim. 5'6" 36DD-24-34. 21yo 115lbs. Auburn hair-GFE. Incalls/Outcalls
617-936-2258
www.secrettemptations.com

$DREAM GIRLS
Young beautiful New girls every 10 days. In/OUT QUINCY
*82 617-828-5693

$MEMORABLE TOUCH
Come meet our sexy Asian girls who are more than just a pretty face. They have much more to offer and will delight you with all kinds of unique & pleasurable memories. Quincy. In/out
781-856-3709

(GIRLS GIRLS GIRLS
(Affordable)
White, Brazilian, Nubian, Italian, Latin & SUB DOM. They are all here!! No girls over 22. Choose the girl of your dreams. In/Out. Boston area. Selectivity hiring. Call for Rates.
www.escort101.com
*82-617-233-6304

(VERONICA
I'm a beautiful American-Brazilian blonde, I'm 5'8 with long legs and exotic blue-green eyes. I have a 36C-24-34 figure. I would love to help you explore your fantasies or fetishes.
617-306-1544

PRETTY IN PINK!
5'7" 135, 34DD-24-35. This beauty with big blue eyes has Sex appeal with Sophistication
*82 617-833-8059

***RAVISHING REDHEAD**
long red hair, sexy toned body, beautiful face and sexy lips, big bust, providing fun in the New Year. 5'7", 120lbs, sexy, lingerie, high heals, stockings, fantasies. Incalls Only
781-289-9846

Chinese Beauty
Sweet beauty satisfies your fantasy. QUINCY
*82 617-828-5693

****CUTEST ASIAN BOY****
Get some fun with a smooth tan boy w/muscular body and round butt. Strong legs. 23, 5'6", 130lbs very affectionate Good rep. 8am-midnight. No drugs please.
Call Tak
617 838-0771

****ORIENTAL ATTRACTION**
Sweet & lovely young girls providing you full professional massage. Enjoy & relax everyday 10am-11pm. 7 days a week
617-739-2763

***ABSOLUTELY STUNNING**
41 year old Blonde Female.All Natural, Stockings & Heels, Long Legs, used-to-be Stripper, Simply Thin and Busty, sensuous time, In/Out. N. of Boston.
Candi
781-409-1202
sweetcandi4569@yahoo.com for sexy pic

***ASIAN MASSAGE**
QUINCY/SO SHORE
Young & beautiful Asian college girls providing the best in entertainment. Enjoy the lift they provide. Incall only. 7 days a week. 9am-11pm.
617-818-8101

***ATTENTION**
Sexy Sorority Girl looking to give Ultimate sensual experience. 36D-24-32 natural brunette beauty needs a little help with tuition. In/out
AMBER
617-279-9305

***AWESOME* BLACK MALE**
1 guy $150.00
2 guys $300.00
Seeing is believing
Confirmed Incalls only
617-277-9987

***BEAUTIFUL BUSTY ITALIANA**
Volup 5'7" 100% Italian blonde with hazel eyes, 38DD's, and a tongue ring. She makes any man STAND UP STANIGHT Outcall only.
Alyna
781-608-4334

***CANDYGIRL**
Very sexy young blonde 5' 115lbs, soft brown eyes, smooth skin 36B-26-36. Willing to please. Call and ask about about my friends. Outcall only. 24/7. 2 girl shows available.
*82 781-630-3196

CHERRY
Everything BETTER down where it's WETTER. Blue eyes, auburn haired 36D's. For a magical time CUM see me. Days/nights.
508-596-2483

CHINESE SWEETIES
Sweet & obedient Chinese girls known to please, amaze & sooth. IN/OUT
SOMERVILLE
617-839-0541

DELIAHAH
Beautiful busty brunette. 36C-25-34. Long dark brown hair. Friendly. Like to have a good time.
774-240-2745
508-337-5908

***HEAVEN SENT**
My 36c 5'2" 115lb frame is PERFECT For providing Maximum pleasure. As I SPREAD my WINGS.. CUM Experience a piece of HEAVEN In/out 24/7
Ask for Angel
*82-857-544-2420

***NEW GIRLS**
CLOSE TO FENWAY PARK
Oriental Sweet and Lovely young girls give you the best & soft massage. 9am-11pm 7 days a week
For Appt.
617-247-5908

***OLGA**
Mature Spanish girl.Busty brunette.36D-25-38 all natural in
617-423-1003

***ORIENTAL BEST MASSAGE**
Masspike exit 17
Appts available 9am-11pm daily.
617-969-6030

***SUPERGIRLS**
LOW RATES
Young & Sexy girls 18-22. Plenty to choose from. GFE, fetishes, bachelor parties. Visual Guarenteed to make all your partis MUMB. In/out. Upscale Loc. 24/7. Selectivity hiring.
*82-617-233-6572

***SWEET MOMENT**
I'll make your day Happy. Enjoy best full body massage. Relelve your stress w/a friendly sweetheart of a woman. Appt 7 days a week. In/out Boston area. Selectivity Hiring.
*82-617-823-5051

***SWEET TOOTH**
Cum taste a little bit of young sweet candy. This 19yo 5'2" 115lbs 36c-24-33 lady w/long dark hair is looking to spread her SWEET SUGAR all over you. Generous gentleman needed
*82-857-719-3768

ASIAN MASSEUSES
Very Lovely Asian ladies welcome you to experience the Ultimate massage. QUINCY
IN/OUT
781-858-3709

10" B.U. FOOTBALL STAR
22 yo hot College Black Male (TOP). 10 inches uncut. Natural smooth, Suburban Mind. City MEAT. Chiseled body. Huge pecs. 6 pack. In/Out. Massages also available.
pics on www.bostonphoenix.com
JUSTIN
617-908-0096

10% NEW YEAR DISCOUNT
Long haired Italian beauty is back!! Loves to see my old regulars and also meet new clients. Full body massage. Clean/Discreet. In/out. (Anytime)
Gina
617-846-0081

100% PURE SWEETNESS
WOW!!!
I'm Boston's Sweetest Chocolate! I'm young Independent, sexy w/long legs that never seem to end. 5'7" 120lbs. 34c-22-34. In/ out. 24/7
Ask for Vivian
857-991-4632

100% SERVICE
Diamond 5'5 115lbs 34B-24-36. I am new to the boston area so if you are looking for a good time call me 24/7 in/out.
*82-617-594-6209

13 INCHES
The BIG NEW YORKER
CORY FOR MEN. Best Of Both Worlds. Black Latino. 5'9" 165. Visiting Boston. CUM enjoy the BIGGEST & The BEST. Incalls. Local Outcalls.
*82-617-541-0968

1st Class Top Shelf!
None Compare ** Ready to Please
EVENew Tall Affectionate GFE Super nice and Loves to Please MONTANA Classy Sexy Busty Hardbody GFE 25yo w/ great Lips! SIERRA New Sweet & Petite co-ed GFE 21 yo Very Affectionate New Englands Largest Selections of Ladies Worldwide. Catering to ALL your needs IN or OUT 24/7 * Parties and All Occasions!
Always Hiring!
www.DangerousCurvesUSA.com
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24HR NURSE NITEOWL
SANDY
Age 41. 46DD-34-36 5'5" brown hair. Let me be your late nite pill or early morning wake-up. Full-fill all your dreams & fantasies. Just relax & have a good time. Water sports. Kdsess. leg dom. Verf outcalls only. Serving all of Mass, Cape Cod, NH & RI.
978-996-7825

A BEAUTIFUL ASIAN GIRL
Great company. Fun time The highlte of your day
617-661-2438

A MAGIC TOUCH
Our lovely Asian girls have that magical touch. Close your eyes, relax your body, and have our girls ease your mind. 9am-11pm. 7 days a week.
QUINCY
617-472-7628

A QUINCY MASSAGE
$70/hr
Asian beauties/special fun
$ 93 Exit 12 10am-10pm
617-770-4816

A SPRINGTIME TREAT
20yo 5'9" long legs, 34c-24-34. Model curves & most importantly a face to match. This classy young lady is available for classy gentleman. Mostly Incalls/Some Outcalls. Located in the 93/128 area.
617-291-1717

****PAULA****
Busty Brunette with long hair 40yrs Patient & experienced, I'll take my time so you enjoy your time with me. Discreet. Verf outcalls:
(978)-681-8666

ABSOLUTELY SEXY
Hot Asian girl 5'6" 34C-24-36 from Florida. Let's frolic & play together! Incall only Call LILY
*82-617-451-1312

ABSOLUTELY GORGEOUS
Young and tender, energetic & looking for some fun. Blondes aren't the only girls having fun. North Shore incalls. 24/7
617-438-9798

ADDICTIVE ATTRACTION
Tall long-legged 5'7 blonde, 115lbs. 36c- hazel eyes. Lapdances. 2 girl shows available. In/out
781-720-9327

ADORABLE MARSHA
Passionate & petite Brunette, European warm. 105lbs. very nice. Have your cold days & nights WARM with me
Leave a message
617-763-7480

AFTER DARK
617-451-0414
outcall
www.afterdarkescorts.net

ALL AMERICAN GIRL
5'7" Long blonde hair. 36c-24-32. Live the American Dream. Servicing North & South shore & Boston
781-720-9327
Upscale location in/out

ALL ASIAN DOLLS
All the time! Beautiful girls, delicates elite, a magic touch Enjoy relax & unwind Call 24hrs for an appt.
617-833-8039

AMAZING
Meet this new sexy hot college coed ready to fulfill all your needs. Sexy, Classy, discreet encounters always advised. 24/7. In/out.
617-671-6250

ANDREA
Lite Dom, Fetishes, X dress. All invited to call. Outcalls only
617-742-1608

ANJA
Sensuous Sophisticated European Blonde for mature gentlemen. Verified Incall at a Discreet Rendezvous in Boston area.
617-254-0293

ANNE'S MASSAGE BRIGHTON
The ancient CHINESE said the stress is the fundamental cause of most illness. If you have never experienced a professional massage. It is the time to give one a try. All you have to lose is stress & discomfort. Open 10am-10pm. Please call for an appt.
617-738-1354

APRIL FLOWERS
Sierra 36DD-25-36 Blonde Beauty. GFE!! EMMA* New Girl GFE! 22, 5', 34B 23 33 Co-Ed. VERONICA!. 24,36B 24 ,35..GFE! Gorgeous Brunette! Curvaceous & Feel the HEAT!
Our place...128N/Rt 1N..
617-729-4040

AROUSING ARRANGMENTS
5'2", 21yo Petite Carmel cutie w/a thin, toned body in town on spring break. in/ out. 24/7
Ask for Selina
617-842-5488

ASIAN ESCORT
Pretty Asian girls providing OUTCALL services in most of the Metro Boston area. Lowest rates guarenteed. Serious calls only. Blocked calls not accepted. 24/7 Outcall only.
*82-617-777-7647

ASIAN GIRLS
Young Asian girls providing the best in massage. Incalls 10am-10pm.
Boston/Tremont St.
857-222-9025

ASIAN MASSAGE
New Asian girls every 10 days. Open 7 days a week. 10am-11pm.
617-861-1885

ASIAN RUB FRAMINGHAM AREA.
Professional massage by pretty sweet Asian beauty. Fresh face every week. 10am-11pm. In/Out
*82-617-828-9870

ASIAN RUB SALEM/NASHUA N.HAMPSHIRE
Fresh face every week. Call for appt. 11am-11pm. In/ Out
*82-617-828-9870

ASIAN SENSATION
Come relax and get a soothing massage by a beautiful Chinese girl.
Call Jen
Exp Special
617-233-4643

ASIAN SIZZLE
Lovely & beautiful Explore your fantsies.
7 days a week. 10am-1am In/Out
(617) 869-3307

ATHLETIC GUY
Good looking clean cut masculine guy. 5'9" 160lbs. Dark blonde hair. Blue eyes. In/Out
Jeff
617 267-2513

BABY BLUES
Gorgeous 5'1" 19yo dirty Blonde Kinky temale. New to the lifestyle but willing to explore. If curiousers, excitees and your blues will be cured by me. I won't let u BROWN. In/out
781-414-5461

BAYWATCH BRUNETTE
Thin, busty and and lons of fun! Sexy Brazilian & Italian college cutie natural 36D-24-32 with a dancer's body. Ask about my lollipop special !!
ARIA
617-279-9305

BEAUTIFUL & EXOTIC
Enjoy this Brazilian treasure that awaits you. Blocked calls not accepted. In/Out
missxyd@hotmail.com
978-319-2569

BEAUTY & BRAINS
Adorable 5'6" 130 36c blue eyed college student looking to show you an incredible time. In/out
24/7
617-251-5996

BEST BODY RUB
BY BEAUTIFUL LADYS
N128 EXIT34 BY APPT.
10am-9pm.
781-932-1689

BEST EVER
Leave all your worries at home and CUM and have great time with me (ANGIE). In/out.
617-285-9725

BEST MASSAGE
A candle light massage in a warm private setting. By appointment only.
617-354-8828

BISEXUAL ROOMATES
Young, Seductive, Playful Outcall only.
9am-9pm.
781-475-8198

BLACK MALE
Magazine & fitness model 10" of perfection. No & So. shores In/out Call Tyson
781-724-4464

GOLDILOCKS
Long blonde haired cutie with blue green eyes & smooth ivory skin. Miles me "just right". 2 girls avail.
617-319-8100

BOSTON'S BEST RATES
Sweet, Sexy, & Dirty Sophomore BU college students looking to earn tuition. Visual guarantee. Pretty in the FACE. SLIM in the WAIST. We'll give you a HAPPY ENDING to your HARD day. In/out. Upscale Loc. 24/7, Selectivity hiring.
*82-617-233-6304

BREAK ME IN
Hello fellas!!! I am back!! Jade 5' 110lbs 34C-24-36 Brazilian beauty ready to make your wildest fantasies reality. Available for Dom, X-dressing All fetishes welcome 24/7. In/ out
215-892-3629

BREATHLESS
If your looking to be **BLOWN** away, in a kinky or classy way. Then **CUM** join the fun with blondes and brunettes that will guarentee you to **SWEAT**, In/ outcalls. Dom/fetish included. 24/7. 2 girl specials.
617-833-8039

BURLINGTON BODY RUB
By Asian Beauties
Enjoy a relaxing massage with our attractive Asian beauties. You will always find someone who exceeds your expectations in every way. Please call ahead to schedule your time with one of our erotic beautiful Asian Girls. 11am-11am, In/ out. Blocked calls not answered.
***82-617-777-7647**

BUXOM BEAUTY
5'8" 38E-27-38. Porno looks. Full lips. Flat belly. Bubble butt. Sweet attitude. Exotic role play expert. IN/ OUT
617-970-2711

CALIFORNIA CUTIE
5'2", blond hair blue eyes, 34c-24-32, 115lbs. Ask about my friends.
***82 815 264 8321**

CALIFORNIA DREAM
Meet this dirty blonde. Long legged valley girl. Green eyes 36c. All your dreams can be found in this one girl.
617-671-6250

CAPE VERDEAN INDIAN
New in Town guys. Meet this caramel complexion hottie w/DD's Every man's dream. In/out. 24/7
Ask for Lena
617-304-4223

CAROLYN
Enjoy the the ultimate Girlfriend experience. Classy 35 yo 5'5" 36D-26-36 blonde, curvy in all the right places. Verifiable. In/Out.
781-226-1679

CHARO
New in town from Spain. Very experienced & beautiful petite sex goddess. 5'2" 119lbs. 34c-20-36.
617-427-9399

CHINESE GIRL
Prompt service. I'll take my time for you. ALLSTON
617-828-2950

CHINESE STYLE QUINCY OUR ASIAN STAFF WILL PROVIDE THE BEST MASSAGE FOR YOU. OPEN EVERY DAY 10am-11PM
857-829-3320

CHOCOLATE EXOTICA
38DD 5'1"
Gentleman give me a call for an extraordinary day or night of massages, Greek or domination. I am here for all of your fantasies and pleasures. In/out. Females of all nationalities.
617-763-7693

ClassyLassy"!!
REBECCA. 34, 5'1", 32B 23 33.. Lng auburn hr..Big grn. eyz!! Sexy n Sophisticated. Petite n Playful ! Incall only... 95n/Rt. 3..
617 797 6667

COCOA & CREME
4 your eyes only. Petite & luscious or busty & elegant. Aiming for your pleasure.. Enthusiastically waiting.
617-386-3761

COME JOIN THE SPRING BREAK PARTY
Large variety of girls. **CAME** for the education. **STAYING** for the Fun. **CUM** join the party. Or the party **CUMS** to you. In/out-call 24/7
617-833-8040

COMFORT ZONE
New in town Young Asian girl. Nice & clean area. Feel relaxed and refreshed. I provide the best massages! 10am-12am. 7 days a week
617-782-3768

CURTIS
New in town
36yo light skined Hispanic/ Black male. Clean cut. Dom/Sub. 5'10" 175lbs. 7 1/2". Avail for Girl/boy, Boy/ boy. Top/Bott. Toys and strap on fun. I'm available for those who crave more. Bring me your fantasies, fetishes & more. In/out. Unrushed sessions in Salem/ No. Shore area.
978-473-6696

D's!!
36DD all Natural. 19yo sexy beautiful college coed. 5'4" 36DD-22-34. Ready to PLEASE. I'll **take my time**. **Topless Massage.** TINA. 24/7
$25 special
617-905-9762

DADDY'S LIL PRINCESS
Daddy's Lil Girl is all Grown up and WANTS 2 BE BAD!! 5'2", blond hair blue eyes, 34c-24-32, 115lbs. In/out.
***82 617-417-3543**

DADDY'S LITTLE GIRL
has grown up!! This preacher's daughter has gotten a taste for the satisfying, **LONG** lasting pleasure that goes with becoming a women. Now, she's waiting for u. Dom fetish, 2 girl special.
In/Out. 24/7
215-892-3629

DEELITE
Sexy Caribbean Beauty!
Gorgeous 26 year old former model will transport you to heaven and back! 5'7" 36-24-36 119lb very pretty. GFE plus! Relaxed, discreet, no hassle. Very hot every time! IN/OUT.
http://
www.SexWolves.com
617-935-2060

DEEP THROAT"!!
Patty.. 38, 5'9", 36C 25 36..Red hr. Bl Eyz! Nikki.. 35, 5'5", Lng. Aubrn hr. Big Grn eyz! Sexxxy, Sinful, n Seductive!! Total GFE's ! Our Pl.. 95N/Rt.1..
508 371 4141

DEEP THROAT DIVA
I wanna take you all in. In/ Out 24/7. 38D 5'6". In/out. 24/7
857-544-2146

DRIPPING DESIRES
Naughty Local girls that are ready to satisfy every man's fetishes & fantasies because we came to play in a kinky way. **CUM** experience the ride you been looking for. IN/OUT 24/7.
***82-617-960-3305**

ELITE BOSTON
Escort/Entertainment company is currently seeking attractive females, exclusive cliental, with an opportunity to earn $CASH$ daily. We guarantee the best split in town. Female owned. Drivers also wanted.
Contact Jessica
800-616-1800

EURO BLONDE
5'7" 125lbs 36D-26-36. Deep Blue eyes w/a great tan-toned body. VERY SEXY. Call and ask about my friends, 2 girl shows. Outcalls only. 24/7. Ask for ASHLEY.
***82 1-857-204-3222**

FORBIDDEN FRUIT
That taste so SWEET!! **MELISSA** 18yo tantalizing Puerto-Rican-Irish princess. 5'6" 37c-26-37. Honey brown hair/eyes. "Taste the pleasure if you dare" in/out.
617-792-1942

GAY, SINGLE & WANTING IT
TS, SHEMALES PRE-OPS, POST OPS available to fulfill your fetishes & fantasies 24/7. IN/OUT
617-833-5896

Gentleman's Club
Class & Sensuality combined. Experience the ultimate in escort service & extravagance of beautiful women that fulfill any man's fantasies. In/out. NOW HIRING
781-849-7067

GLORIA
New in town
5'2" 36c 115 Dirty blonde hair hazel eyes ready to do **EVERYTHING.** Other sexy playmates avail for sensual massages, dom, 2 girl shows & exclusive lingerie modeling.
***82-617-960-3166**

GREEK GODDESS
Let me BEND over while **TAKE OVER. 24/7**
781-443-4548

HAWAIIAN GOLD
Hawaiian magic I'm tanned tonned, with all the right curves in/out!!
617-833-8040

HELP WANTED
Need a fresh start? Need a place 2 stay? Are you 18+?. Need cash fast? Wanna meet celebs? MAKE YOUR NEXT MOVE YOUR BEST MOVE! Messiah's Adult Entertainment. currently seeking new girls to work call 24/7. Messiah for interview
www.DaddysLilGirlsXxx.com
617-594-6209

HERSHEY KISSES
19yrs 5'5" sweet, young voluptuous Barbados native girl ready 2 fulfill all your fantasies. 36B-26-34, 127lbs. In/Out. 24/7
617-792-1277

HORNEY YOUNG & WET
Slutty Erotic Blonde waiting to explode all over you. 38D-26-36 18yo. Complete Satisfaction with a smile. I'm tight juicy & barely legal **CUM** break me in!! Outcalls only.
***82-617-416-3311**

HOT & CLASSY
Exotic tropical Vixen! Absolutely stunning feminine package, adventurous tigress. Naturally busty (34DD), Silky smooth, dark bronze complexion, long dark hair, deep brown eyes, sexy alluring voice. Offering hot dreams of unrushed full service, passionate girl friend adventures and erotic treats. Lots of excitement, lots of pleasure. Absolutely NO BLOCKED CALLS.
978-930-2477

Hot Asian Girls Beautiful, young girls are waiting for you. IN/OUT
New girls every 10 days.
(617) 304-2061

HOT MASSAGE
1 like to play. I'm just a phonecall away. In/Outcall. 24/7 $40 special.
Call Kelly
617-388-2972

IRISH CREAM
You don't need a **LEPRECHAN** to lucky!! Sexy & young, & Petite, 34c-22-36, pretty & petite. Incall only.
Ask for Melissa
617-262-1323

ITALIAN BEAUTY
Let's play! I'm a perfect 10 from head to toe. 34c-22-34. Call Nikki
$30 special 24/7
617-669-0362

JOEY'S GIRLS
34D-28-36. Blonde.. **JESSICA** 34c-26-36 Redhead. Time to end the winter chill with one one or 2 beautiful spring goddesses. Incall No/So Shore & Boston. Call for Rates..
857-363-0522

JOY OF TOUCH SOMERVILLE
Allow yourself to experience the pleasure of a sensual, nuturing, loving massage by a beautiful woman.
617-839-0641

KIANA
This sexy hot exotic Hawaiian beauty. 36b-24-34. 2 girls avail. Low rates. outcall only. 24/7
781-266-7123

LOVELY LINDA
Fiery 5'5" Mature Auburn haired female w/green eyes. 36c Natural. GFE, Fetishes & more. In/out. Make your Days/Nights in the No Shore & Boston area full of fun & excitement. Call now.
339-532-7177

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DEAR MISS ADVENTURE,

I heard that masturbating in front of your partner can be arousing but I'm not sure if my mate will be into it. Any helpful hints regarding helping hands?

-NICK, SOMERVILLE

If you have a question for Miss Adventure please email erosphere@phx.com with the subject 'Dear Miss Adventure'

Dear Nick,

Masturbation is touchy-feely fun for everyone and unless you believed that you would go blind and refrained from any late night undercover activity, you should be a professional. Here are some saucy ideas to think about before letting your lover pet her own kitty.

RUB THE RIGHT WAY, OR THE LEFT

Why whack off on your own when there is a perfectly good human being who is willing to provide another set of capable hands? Masturbation is one of the safest forms of pleasuring yourself and your partner. Unless tongues take charge or intercourse enters the picture, there is little chance of fluid exchange. Face it: you might like to think you are the ultimate sexual partner, but we could all use refresher courses. By watching your partner masturbate and climax, you can get a better idea on how to stroke your way to success.

PUT YOUR RIGHT ARM IN, TAKE YOUR RIGHT ARM OUT

The positioning during a mutual self-love session can be simple or complex. There's nothing wrong with performing a little strip tease and then chilling out on different corners of the bed while everyoneone has a solo number, but if you don't want this to turn into a boxing match with the opponents simply hanging outin their respective corners, try a 69 position. Keep your eyes on your baby's prize. Yes, you want to reach orgasmic nirvana, but this is a great chance to see what what makes your snookums swoon. Rubbing patterns and timing are important in this alternative sex ed. class.

WHERE MY DOGS AT?

Try masturbating doggie style. This position provides all sorts of tantalizing access to nipples, bums, and testicles. On top? Creep up from behind and love yourself with one hand while you tweak your partner's nipples with the other. On bottom? Jerk or rub yourself while you reach back and play with your partner's privates.

CHECK THE TOY BOX

Don't be afraid to introduce toys into the mix. Play things can spice up your night. Your partner will grow to love these sessions and won't even notice that your palms are a bit hairier!

Good luck

Lustfully yours,

MISS ADVENTURE

Erosphere Adult Personals

Erosphere Adult Personals have expanded. See the previous page for more ads.

To listen or respond, call 617-976-7587

Call costs $2.89/minute. Must be 18+. Outside Greater Boston call 900-226-8559

Sorry, cell phones will not work with 976 or 900 numbers. Use your credit card or save money and buy a block of time.

Women Seeking Men

GIRL GONE WILD
30-year-old, blue-eyed, red-headed Italian, looking for a man that could possibly be as wild as I am. My best attributes are my hair and breasts. I will tell you my fantasies when we meet. I am very open. ☎1498 (exp 5/12)

COME EAT CANDY
Totally hot, slutty blond, looking for fun. Have a man, but want fun, 5'11", 135lbs, DD, long blond/blue. Let's talk. ☎2167 (exp 5/6)

SEXY BLOND, BI-CURIOUS AND OPEN
Beginning to explore the possibilities that are out there. Very curious about sub/Dom and BDSM. Would like to meet people who can explore this with me. Interested in meeting males, or couples where the woman can watch me with her man. ☎1700 (exp 6/3)

DOWN TO EARTH
Very outgoing, spiritual not religious, just want a good time. You just be yourself with a nice personality. That's all it takes. ☎1837 (exp 6/16)

FREAK BY NIGHT
Business woman by day, 5'6", curvy, brown/green, who is ready to make your dreams cum true. Gentlemen only. ☎1879 (exp 5/6)

LET'S EXPERIMENT
Traditional, seeks man to release her kinky, wild side. Help me fulfill my fantasies. ☎1877 (exp 8/25)

MULTI ORGASMIC
Female looking for multiple men at the same time. Or men and women. Double penetration multiple times. Have good comfort level and lots of stamina. Be creative. All right long. Very serious. ☎ sassyhat88 ☎2311 (exp 5/5)

A DIFFERENT AVENUE
I'm a pretty open minded female, that tends to be dominant. Looking to keep things discreet and explore different avenues with similar mates. ☎ tastee/mail ☎2265 (exp 5/5)

BLACK BBW SEEKS WM
I am 5'5, with short dark hair, dark eyes, and dark skin, easy going, funny, and never married. I like a man who is funny, intelligent, affectionate, easy going, playful, energetic, and looking to find a lady to date for a real relationship, possibly leading to LTR. ☎3761 (exp 5/19)

BRIEF ENCOUNTERS
Gorgeous brunette, very sensual, likes to mountain bike, seeks secure gentlemen only. Very accomodating. ☎2161 (exp 8/25)

LET'S PLAY FOOTSIE
28-year-old, blue-eyed, erotic vixen, 5'7", fantasizes about stroking a man with my feet in stockings. You should be tall, erotic, serious about play, with large hands. ☎4479 (exp 6/18)

ALICIA
Sexy, black Barbie doll, looking for a discreet sexual encounter. 38DD, 24, 38. Ebony brown skin with a soft touch. Looking to have fun. ☎9596 (exp 8/18)

BEAUTIFUL SUBMISSIVE
Bright, refined, and feminine seeks very confident successful unattached man, over 45 who knows what a woman needs. ☎1733 (exp 8/18)

MISTRESS RACHEL
Strict and beautiful black dominatrix available to train a true pig slut who can demonstrate dedication and willingness to appease his goddess. As a prerequisite to serving your chastity will be expected and enforced. Realize your submissive nature under the guidance of a true supreme. Sincere inquiries only. ☎9239 (exp 8/18)

HELP OUT THIS NEWBIE
Easy going woman seeks similar man. Enjoys going out, but loves staying in. All types welcome. ☎ serve2win ☎2071 (exp 6/9)

WHERE TO BEGIN
Very new at this and curious. Female seeks open minded male for a new adventure. Please be D/D. Conversation leading to, who knows? ☎ muhoney ☎2225 (exp 4/28)

BBW SUB SEEKS HUNG DOMME
I am a punk rock, submissive, BBW into spanking, big cocks, and following orders. I like intelligence, and exploration. I am a novice, but am ready for more. Especially interested in voyeurism and oral. ☎1499 (exp 4/22)

WET & READY
Mysterious, attractive, young Asian girl looks for hot, confident men or women for fun. Must not be turned off by fet. Must have some place to meet. I like intelligence, and exploration. I am a novice, but am ready for more. Especially interested in voyeurism and oral. ☎1499 (exp 4/22)

MY HUSBAND'S AWAY
And I want to fool around. Very horny. I just need a willing partner. Be discreet, neec to be at your place. I want you to want me. ☎1829 (exp 7/14)

MISTRESS ANGELINA
Ebony domina seeking submissive for lifestyle play. 24/7 live in submissive welcome. ☎ 9232 (exp 6/3)

SENSUOUS AND SEXY
Fun-loving, attractive, long blond hair, petite, hourglass figure seeks financially secure, kind, business executive type for mutually beneficial relationship. Please be serious-minded, clean and discreet. ☎9057 (exp 6/3)

BEAUTIFUL, SEXY EURASIAN
Model-type, blonde, 27 years old, loves traveling, restaurants, shopping, theatre. Looking for mature, white gentleman for mutually beneficial relationship. ☎9053 (exp 6/3)

SARDONIC SWEETIE PIE
27-year-old girlfriend with big green eyes, giant natural breasts, and a desire to please you. Please be a smart, literate guys who wears leather, likes cats, into D/s, spanking, anal and oral. I just want to make you happy! ☎4467 (exp 6/3)

COCOA SENSATION
I am a statuesque 5'8F, 27, 6'2", with beautiful long legs. I am outgoing, inventive and fun and I love to both watch and play. I would like to meet a tall, fun, flirty guy with a nice bod, race unimportant. ☎4450 (exp 6/3)

A PERFECT 10!
I'm 24 and new to this. A hottie to say the least. I am looking for someone fun and stable, not too old and please be attractive, and financially secure would be nice. ☎1482 (exp 5/19)

TAKE ME UNDER YOUR WING
I'm very ready for new explorations and experiences. I'm very passionate and sensual to the point of insatiable. I have no previous experiences except in my daily fantasies. Looking for a completely self-confident experienced dominant person to show me the way. Professional well educated person in a safe and trusting environment. ☎ 1835 (exp 7/14)

ANYTHING OUTDOORS
Is your fantasy to do something sexual outdoors? Well, I'm always up for it. I'm 26, 5'10", built, and easy going. Let's explore the wilderness together. ☎2156 (exp 4/22)

FAIR, FAT, FORTY+
I am a woman who likes using all her senses. Must not be turned off by fet. Must have some place to meet. I like intelligence, and exploration. I am a novice, but am ready for more. Especially interested in voyeurism and oral. ☎1499 (exp 4/22)

WET & READY
Mysterious, attractive, young Asian girl looks for hot, confident men or women for fun. Must not be turned off by fet. Must have some place to meet. I like intelligence, and exploration. I am a novice, but am ready for more. Especially interested in voyeurism and oral. ☎1499 (exp 4/22)

WHAT AM I DOING?
I have no idea what I am doing here - I am pretty much a loner by choice. Being an artist this is pretty much a given, but I have these urges. I love independent and intelligent people. Please do not respond if you do not shower or are looking for someone to pay your bills or be your mommy. ☎1234 (exp 4/22)

TEACH ME TONIGHT, PLEASE
Are you a sexually dominant man with powerful hands and an intuitive approach to BDSM? Because of my strength and independence, my surrender is especially intense. Please be experienced, competent, single and progressive. I'm 50+ and hungry to learn true pleasure. ☎3480 (exp 5/26)

SEXY BLONDE NURSE
Open minded, sexy, MWF, who has a husband that travels. Looking to share in some fun erotic times. ☎2156 (exp 5/4)

NEW GIRL
Are you a strong, handsome man? We'll show you the time of your life! I'm curvy, sexy, and interested in every girl looking for you. ☎1867 (exp 5/27)

SMART BI-GIRL
Up til now, I've been completely lesbian but recently have become straight as well. I'd love to participate in a threesome. I'd even be up for a try-effects! I'm open to sex for a long time, not just one night, one guy. I've been a bad girl, committment to one gender? Keep yourself open and I swear I can make you feel amazing, mmm. ☎ YourBarby ☎2175 (exp 4/14)

NAUGHTINESS
Are you a man who has everything but companionship? This sexy hot busty Italian is looking for a generous, sane man to spend a few hours here and there together. Let's be naughty. ☎1398 (exp 5/12)

I WANT TO BE YOUR KEYHOLDER
I am sensual, dominant lady who's looking for a real naturally submissive partner in my area. I am looking for a submissive who will be my D/D free, sober, over 6', good looking, in good shape, intelligent, not bisexual, and not into any kind of relationship. No masochists. ☎ 1187 (exp 5/12)

IRISH LOVE ON THE BEACH
Sexy blond seeks love on the beach. Blond 28 brwom SWF 40, and is seeking a SWM 40-55 for romance, friendship and parking adventures at my local beach in Nantasket. Let's have fun, and try it the Irish way. Late night, weekends. ☎2019 (exp 4/22)

A TOWER OF POWER
40 years strong, have you been bad? then you must call this strict goddess, only if you are submissive, can pamper, and need to be punished. ☎1105 (exp 5/6)

SO...
Are you ready? Have you been looking for an open, discreet, one on one, multi-faceted arrangement with a pretty lady? One that's trusting, no problem, etc? Sincere replies only. ☎1173 (exp 4/22)

NEED MASTER TO TEACH ME
I am small but athletic and have several tribal tattoos. I am new to seeking my deeper fantasies of submission, but am very willing to obey and learn. I keep my collar and restraint cuffs. I am open to exploring anything as long as it is safe and discreet. I am looking for a Master who is experienced in training novice slaves and will respect my boundaries as we discover them. ☎1430 (exp 5/12)

CUTE SHORTY
38, 5', good breasts, in shape, fun, crazy, and loving. Love kissing, and my fantasy is doing a guy from behind with a strapon. ☎1503 (exp 5/12)

GIRL OF ADVENTURE...
...seeks wild journey! Sexy, spontaneous 34 yr old SWF seeks spiritual, creative, witty, adventurous male, 30-40, for all/manner of kink. Cross dressers welcome. ☎4421 (exp 5/12)

CHARLIE'S ANGEL
Fun & flirty, sensuous & slender SF, 5'7", 125lbs seeking single tall, muscular, romantic, generous, slightly cocky guy 20-30 for a long term and/or casual relationship. Non-smoker, D/D free. ☎2738 (exp 4/22)

SWEET SEXY NYMPHO
Sexy, dark-eyed Hispanic female, 25, 5'5", with "anything goes" policy. Into spankings, licking, toys and more. If you're a tall, wild attractive man who's very oral and thinks he can keep up, let me fulfill your fantasies. ☎9853 (exp 4/28)

KURIOUS KITTY
I am outgoing, good-looking, and easygoing. High energy, kind but naughty, looks to laugh- no interest in anyone that isn't. I work out every day and have a great body. I love to play! I am very clean n' yummy. Must be sweet but confident. Sense of humor, hard body is a plus but no mindless muscle heads. Good looking dresser/cool personality. ☎1358 (exp 4/28)

SWEETEST TABOO
SBF, 25, gorgeous lips and thighs, open to anything and very adventurous. Looking to expand my experience and horizons. I enjoy oral and voyeurism. ☎4430 (exp 4/28)

PLAY WITH ME PLEASE
I am someone who loves to feel good, explore, have a good time, and when I kinows what we should both be smiling. I like someone who knows how to please a woman and someone who wants to be pleased. A person who is not afraid to explore and be spontaneous! ☎1365 (exp 4/28)

FRIENDS OR MORE
I am a very down to earth girl, looking for someone that gives respect, is honest, with good hygiene, a great sense of humor, affectionate, considerate, giving, loving and goal oriented. Want to tango? ☎1364 (exp 4/28)

LOOKING FOR A BRAVE SOUL
Beautiful, bossy, slim-waisted hispanic female, aged 31, is looking for a buff, and funny man to spank me. I am open to other BDSM activities as well. ☎1277 (exp 5/12)

HOT YOUNG DOMME
Stnd, dvn, young, sadistic 19-year-old domme, turn-ons include D/S/BM, foot fetishes, humiliation, verbal abuse. Call, cross-dressers, cowards, subs to worship my body and my mind. ☎4463 (exp 5/12)

CUM ONTO ME
I've been ignored for too long. Very sexual female looking for 6 no-strings attached experience. Give me some cough, yet sweet, ravaging in bed. Be clean-cut without exceptions - except for getting off with me. ☎1875 (exp 4/28)

WILLING VIRGIN
BiF, outgoing, sensual, kinky & willing to experiment. I dream of threesomes and experiences with others watching. Looking for relationship, not just a one night stand, filled with sensual, erotic fantasies. I'm into hot kissing, getting licked, and massages. Experimenting includes toys and anal. ☎1869 (exp 4/28)

TELL ME WHAT TO DO
I'm a young woman looking for a man who knows what he's doing, and isn't afraid to ask for it. Scaredy-cats need not apply ☎1871 (exp 4/28)

BIG GIRL WANTS TO LEARN
Anyone want to show me the way? I'm someone that is DYING to come out of her shell. It does't take too much once I get going. Enjoy sex greatly, into some pain, bling, and teasing little marks. Help me find some of my hidden desires. I am a big girl at 5'7" and about 250 lbs. Think you can handle it? ☎1437 (exp 4/15)

ME AND MY GIRL
Two sexy bisexual chicks seek a hot male bod. We're both 22. She has long legs and a great smile, I have breasts that will make your mouth water. We need a guy to come add the final ingredient to our recipe! ☎2010 (exp 5/27)

DADDY'S GIRL
Sexy nymph, 22, seeks a daddy who can help her dress up like a little girl and then treat her as one. You must be firm, daddy, because this little girl can give you a lot of trouble! Be D/D free. Non-smokers only! ☎2000 (exp 5/27)

MISTRESS SCARLET
Enter the den of this bodacious dominant SWF, 45, with red hair and green eyes. Become acquainted with my wardrobe on you. Sip my sweet tea, be ready to obey my every command. Taste my cream till you want to scream. Will train beginners. Cross dressers/cool worship welcome. ☎9688 (exp 6/9)

NASTY NUN WILL PUNISH YOU
Remember those days when the nun would grab you by the ear and smack you with the ruler for being a naughty boy? They're back!! Come to me and confess what a sinful little boy you've been and I will punish you in the appropriate manner. ☎2006 (exp 5/4)

EBONY AND IVORY
I am 5'6", attractive, exotic eyes, dark skin, full breasts/behind with a great sense of humor. Looking to find a SWM, attractive, sexy, intelligent, and well endowed. You must be romantic and classy. ☎1735 (exp 5/5)

COME FIND ME
24, yr old, 5'7", foxy brunette with perfect breasts seeks a tall, long haired man into bondage. One of my main fantasies involves being tied. If you're open minded and want to indulge your fantasies as well. ☎1041 (exp 4/22)

SUB/SWITCH LOOKING FOR DOM
Very large breasted, 56-year-old woman. Unintimidated and sensual. I am into bondage, D/s, edge play. Looking for a bi, intelligent, open-minded 50-60 year old man who will try anything. ☎1031 (exp 4/22)

FOOT VIXEN
Female pharmacist whose high arches and perfect toes can bring a submissive to his knees. Strapped into a straight jacket, my toes will tease you to the brink of insanity. Insecapable bondage mingled with unimaginable titillation. ☎9049 (exp 6/30)

SAFE/SANE DOMME
SWF, 43, tall, curvy, long black hair, tanned in occidsum, yoga. BDSM. ISO slim, straight, hemme/sissy SWM for LTR. Can't hang hair a plus. N/S, D/D-free. I mis affection with sadism. Lar man Sie verehren meine Narbe. ☎9659 (exp 4/15)

BIGGER THE BETTER
Sexy, dark-eyed female, 24, 5'1", dark-tanned, 140lbs, turned on by a well-built man, 30-45. Must be well-endowed, 6"+, also romantic, N/S. ☎9237 (exp 5/26)

CHARMING BEAUTY
27-year-old single student/administrateur and artiste in SE Mass area. I enjoy fine dining, elegant evenings, the theatre, ocean, fashion, clothing, fundraising events, feeding my voracious appetite for reading and at the end of the day a hot soak in a steaming bubblebath with a professional hot rock massage. I'm looking for taking up golf and joining a health club. If you're a mature, distinguished gentleman, 45-85, live in/travel to my area, have the same lifestyle I do, want to share it with a lady, and you are looking to treat a woman like a princess, you will love me. ☎4800 (exp 5/13)

OCEAN ROMANCE
Very attractive, sweet SWF, 33, seeks sincere SWM, 33-53 for regular dates that end with romantic, exciting nights "parking" along the ocean. Where we can gaze at the beauty of the moon over the water and then be the soothing sound of the ocean for each other. I'm looking for a guy who's both sexy and respectful. Serious inquiries only please, I will be answered. Must be D/D free as well as a non smoker w/ no tattoos, piercings, not into swinging. ☎4089 (exp 12/16)

BACK FROM HEAVEN
I'm ready for anything! So let's stir up some fun. Call me and they'll never let us through the gates. Discreet, financially secure, gentlemen only. ☎2931 (exp 5/12)

DAILY PERMANENT RELATIONSHIP
WOMAN WANTED. Can you travel just North of Boston? Unattached WM, 60, good-looking, N/S, D/D-free, 6' 225lbs, semi-retired, writing book, likes: cooking, mountains/beach tent camping/motor-homing, meditation, living simply; spiritual not religious; romantic places/moments, bubbling brooks, nature, relaxed relationships; championship football, baseball; sci-fi movies, jazz fusion, NOT INTO: dancing or loud/bass music; prefer quiet. Your age, race, looks secondary to unmarried, healthy, no family at home, emotionally available/stable, artistic, affectionate, easygoing, sexual submissiveness, non-smoking, social drinking, non-servicing. ☎2163 (exp 5/19)

SUB WOMEN/COUPLES WANTED
PWM, seeks experienced or first time submissive females or couples. Any age/shape. Over 20 years experience. Listen to my voice message for details. You will not be disappointed. ☎2162 (exp 4/22)

NEW TO BOSTON
22-year-old, SWM, 6', athletic build, very good looking and very experience in bed. I'm smart, fun, confident and independently wealthy. I'm looking for a cute girl with a lively personality who wants to have some fun. I am also interested in broadening my sexual horizons by trying new things. Interested in a casual or possibly long-term relationship. ☎2159 (exp 5/12)

NAUGHTY GIRL?
Ladies 18+. Have you been naughty and done something you shouldn't have done? Do you need a spanking to help clear the air? Let this Maine Dad put you over his knee, bare your bottom and make you feel better. Will respect your limits and discretion is a must. When you call, I will tell you about LOVE SPANKING which I know will really turn you on. ☎1919 (exp 5/10)

SHOW ME THE WAY!
SWM, 43, Wavy black hair, big brown eyes, great shape, Italian, seeks attractive WF 20-45 for discreet, safe, first time encounters. I am new to this. Serious replies only. ☎2057 (exp 4/28)

OFFICE ROLE PLAY
SWM, 41, high level professional, 6'1", with a full head long brown hair, and works out regularly. Looking for a playful female, 21-37, for role play fantasies in my office. Confidentiality important and assured. ☎2157 (exp 5/4)

HUNG WELL
Attractive Italian male very well endowed, seeks ladies who like a real hung guy with stamina. ☎2036 (exp 4/14)

I WILL BEG FOR IT
Severely submissive SWM, begs to undergo a complete ego destruction done by a demanding and commanding dominant female. I will fulfill your every cravish desire and wicked whim. I will succeed where many other very good slaves have tried to hard but failed. PLEASE, PLEASE call sacred GODDESS. ☎ 9106 (exp 6/3)

WANNA WATCH
Handsome, SWM, 6', athletic build, well-endowed, seeking female who would like to watch me jerk off. ☎2155 (exp 4/28)

Tall, Hot, Body Male, great body, handsome, seeking financially stable women any age for hot fun or more!! ☎2053 (exp 4/14)

YOUR PLEASURE COMMITMENT
Ladies, how would you like to receive a long massage followed by great oral sex with no strings attached? Sensual, SWM, 26, seeks women, 18-45, who are looking to receive the ultimate pleasure. ☎2154 (exp 4/28)

HORNY CAPRICORN
4E, DWM, looking for a happy, healthy, horny woman. Available nights and weekends. ☎ 1730 (exp 4/15)

PLAYBOY CENTERFOLD DREAMS
SWM, 37, thin, curly hair/brown. I fantasize about having a Playboy Centerfold come to life to have sex with me and want to take the next step in enacting my desire. I like the idea of being a voyeur. If you're a woman with a centerfold body who wants a quick easy encounter call me. ☎1729 (exp 4/15)

AWESOME KISSER
Very handsome, 38-year-old MWM, 6', 190lbs, very athletic body, light blue eyes, clean shavin, great lips! Looking for a discreet relationship with a very attractive, in great shape, MF, who's looking for some discreet hot fun. You must be an awesome kisser and being orally gifted is a very big plus. I'm attracted to older hot women, but would consider a younger woman. Single women also, if no strings attached. Will answer all replies. ☎1728 (exp 4/15)

SUBMISSION WANTED
41-year-old, DWM, 6', 220lbs, brown/blue, who enjoys a broad range of activities from camping to opera. With 15 yrs experience in BD/SM, I am seeking a fun friend or a long term partner with the right person. Seeks submissive female with similar interests. Slim to medium build with few limits. ☎1725 (exp 4/15)

Enriched friendship; Caring man, trim, well-preserved 50s, imaginative, discreet. Seeks nicely-proportioned woman -- younger's okay -- for bi-weekly intimate friendship. Talk, touch, pleasure you. ☎8464 (exp 9/9)

FOR WOMEN ONLY
If you're a sensual loving woman who craves passionate kisses and gentle caresses who enjoys relaxing sensual massages and rapturous cunnilingus, yearns to have all your erotic desires, fantasies, and lustful needs fulfilled by a caring, sensitive, skillful, attentive lover, read on. I'm a handsome (will e-mail photo), clean-cut, disease free, intelligent, professionally educated and employed SWM (6'1", 5'11" 180lbs, black/hazel) seeking to provide you safe encounters of ecstasy with no strings attached. Your privacy and discretion assured. Your limits respected, always open to your suggestions/instructions. No drugs/smoking. Greater Boston/Metrowest. PLEASE: Serious replies only! ☎8803 (exp 6/9)

Men Seeking Men

STRAIGHT CITY BOY
Blue collar, Irish guy, 25, in great shape. I like twinks, straight guys, queens, nerds, thin, anything but fat. Want some hot, safe, discreet fun, nothing serious. Will share pics. Have girlfriend, but like sex with guys. You won't be disappointed. ☎1840 (exp 5/6)

UNINHIBITED BLACK MAN
Uninhibited BM, loves group scenes, enjoys all things. Only limits are scat and blood. Ready for hot sex sessions, dom/sub, exhibition, verbal abuse, role play, etc. Call me. ☎2165 (exp 5/6)

COLLEGE KID, READY TO GO
In college and looking to try a few new things. It might be time for a lifestyle change. Man looking for 1 man to show me the ropes. Be understanding and discreet. ☎ collegekid4fun3 ☎ 2262 (exp 5/5)

DONT STOP DOMINATING
Straight/bi boy looking for an older guy (26-45) NOW. I'm a trendy hipster boy that needs to be dominated. Be tough, 5'8"+, 165lbs, well-endowed and very experienced. ☎ mswann215 ☎2263 (exp 5/5)

SOMETHING ON THE SIDE
I'm straight-acting male, but looking to experiment. ? fantasize about giving, and love receiving. Looking for male that's interested in meeting up occasionally for drinks and oral. Nothing heavy. ☎ firstimesuck ☎2268 (exp 5/5)

AROUSE MY CURIOSITIES
32, straight, clean cut, boyish male looking to experiment. Looking for safe discreet encounters. I am into older, educated top. Be a good person and no transvestites!! having fun. ☎2962 (exp 5/19)

EXOTIC MAN WANTED
Sensitive, sensual older gent, 48, seeks erotic pleasure from sexually uninhibited submissive man. Call. Let's talk. ☎2160 (exp 5/19)

TEENY BIKINIS
B/WM looking for passive, submissive male. Share interest in underwear. Seeks uninhibited sex with those that know what they want. ☎ tcos3 ☎2062 (exp 4/28)

SUBMISSIVE SISSY
I love being soft and femmy. Looking for a hard, strong, dominatr man who gets hard for sissies. Make me feel feminine. ☎ krissyotv ☎1957 (exp 4/28)

YEARNING TO RECEIVE
MWM looking to explore the other side. Must be safe and discreet. No LTR desired. You must be a top. ☎ haosts ☎ 2075 (exp 4/28)

ARE YOU MY STRICT TEST
Well educated and intellectual DWM in Metrowest seeks strict top. Domination and humiliation. Provide the pleasure of whipping, caning and flogging. I will be obedient! ☎ brynmawphd ☎2232 (exp 4/28)

YOUR HEART AND MIND
I will work hard to win you. Are you a nice guy who likes old movies, dancing, shopping and cooking? I want to find you! Let's have a good time clean fun ☎ allend17 ☎2233 (exp 4/28)

TAKE ME NOW
SWM, 42, looking for aggressive hung male to dominate me. Sissy bondage whips spanking ect. I want to kneel before you call me now. ☎2098 (exp 4/22)

REVISIT THE PAST
Married male, no experiences in years seeks male in similar situation. Looking for discreet, no strings sex. Open-mind of my time in various 3rd world countries as a photographer. Be intelligent, lively, attractive, honest, humorous, and broad-minded. ☎ usabra ☎2226 (exp 4/28)

YOU'VE BEEN SEARCHING
For me. Curious married guy looking to expand horizons with a similar male. Open to anything. Have a nice body, enjoy a great time and be horny! Looking to meet safe, sane people who are discreet, fun and getting naughty! ☎ newtothapleck ☎2244 (exp 4/28)

LET'S MEET
I'm an easy going, bi-curious guy, not into for scene, prefer private times. I'm interested in exploring sex with other men, I would like to experiment. ☎ 1628 (exp 4/22)

PIERCED AND READY
Inexperienced bottom looking for an older (35-50) top for casual discreet encounters. I have two piercings, three genital. I'm perceptive, open-minded, new to dating, and have a sick sense of humor. Be intelligent and patient. ☎1950 (exp 4/28)

NIHILISTIC DIEHARD
Professional male who's not impressed with any of the traditional value systems. Enlightened and disillusioned at the same time. Looking for someone with a good brain and body who is open to discussion and meeting. ☎1944 (exp 4/22)

EQUAL SATISFACTION
Healthy, D/D free, 55-year-old man seeks sexual partner. Friendly and open-minded. Please be discreet. Prefer late 50s-60s. ☎ mallotown ☎2222 (exp 4/21)

BI-LOVE-IT
Single Bi-M, 5'10", 175 lbs, 50's, very well-endowed, seeks Bi-M, 40-60's, average build and height in M/Sex, NH area. Very safe and discreet, be the same. ☎ bilover ☎2197 (exp 4/21)

BIG IRISH 4 YOU
Always horny, versatile, well-hung Irish guy in decent shape. Looking for friends with other well-hung guys for mutual fun. Looking for a regular hook up also ☎ bigirishdick4u ☎2198 (exp 4/21)

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RAPIDLY REACHING

The dreaded 30 and I want to explore! BiM seeks males younger than me, with a nice, slim body. Let's fulfill my growing curiosity of crossdressing and group fun. Quiet and discreet. @ cal_boston ☎2199 (exp 4/21)

GET READY TO DANCE

Open-minded, fun-loving, normal-looking DWM loves alternative, sexy lifestyle down and dirty sex, keeping it simple. Be honest and up front. I want to be oversexed, and I seek the same! @ oralrobert69 ☎2201 (exp 4/21)

TRY IT WITH ME

Open to your ideas. College guy seeks slightly dominant male who isn't worried about experience. New at this, but willing to try! @ bostonbenji3 ☎2218 (exp 4/21)

LOCKED UP

In a straight world. Dare not share with my straight friends. No great expectations, just friendship and companionship. Looking to chill and meet someone new. Not really into club scene. @ jockular ☎2195 (exp 4/21)

BIWM FOR CASUAL SEX

I'm an athletic BiWM who enjoys the outdoors. I'm too busy for a relationship so I am just looking for casual sex. I'm looking for males who enjoy casual sex with no strings attached. @ swimmer1000 ☎2185 (exp 4/14)

YOUNG AND EAGER

I'm 19, in college, athletic and looking for a fun time. I'm just interested in experiencing some new things. Up for anything. Age makes no difference. Fun times only. @ somebodysomeone ☎2184 (exp 4/14)

BLACK MAN TO BE CONQUERED

I am a shy BM who constantly thinks about being bent over and dominated. I am looking for someone to tell me to get on my knees or bend over cause they are horny. It doesn't matter what type of person you are, just be someone who wants to have sexual fun with my body. male, TS, or TV. @ low2ground ☎2183 (exp 4/14)

JUST BE HOT!

35-year-old, erotic male wants to play with SM. Want to please older guys. How I please is up to you. Must be clean, discreet and have a place. Willing to try almost anything (no pain). So take charge of me and lets go. @ letsgo1970 ☎2186 (exp 4/14)

HORNY COLLEGE STUDENT

19 year old college student in the Boston area looking for someone older to teach me how to please a man. Looking to explore, experiment and try new things. Show me the way. ☎1941 (exp 4/14)

I NEED IT OFTEN

I love sex, but I'm more interested in short-term and LTR. Please be discreet. ☎1942 (exp 4/14)

TAKE CONTROL OF ME

Virgin male looking for someone who can take control and show me an unbelievable time. Looking for a dominate male. Willing to try anything. ☎1937 (exp 4/14)

POWER HUNGRY

Professional male with no time for a relationship. Looking for a man who wants it from someone that's power hungry. ☎1936 (exp 4/14)

BEAR SEEKS MATE

I'm 38, 6'1", blue/brown, goatee, glasses, hairy, 260lbs. I'm a single bottom, hopeless romantic, and desire monogamy, ultimately. Will play until then. I like rock music, and most anything else music-wise, sci-fi, spirituality, and poetry. Would like to meet someone for exploration and training. @ jbentz1966 ☎2173 (exp 4/14)

I DIG RECEPTIVE BOTTOMS

Good looking outgoing person professional. I live in Central Mass. Looking for a man or two to get together and have fun. ☎1698 (exp 4/22)

SIT BACK AND RELAX

BiWM. 41, 5'6", 170lbs, seeks men who want to be orally serviced. I am attractive, safe, sane, discreet, and darn good. Boston area, your place, days. ☎1790 (exp 4/22)

GREAT ORAL

GWM, 45, seeks clean, hung men, straight/gay/Bi, who enjoys receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp 6/30)

Women Seeking Women

COME EAT CANDY

Totally hot, slutty blond, looking for fun. Have a man, but love the taste of a woman. Tall, fun, 5'10", 135lbs, 36C, long blond/blue. Let's talk. ☎2167 (exp 5/3)

I'VE GOT A CRAVING

Lately, I've been horny and looking for something to satisfy my cravings. Let's party, go to the strip club and have some fun. I'm a fun girl looking for a party girl who's up for showing me this lifestyle. @ cuounoustplayin ☎2288 (exp 5/5)

BE MY HOT PLAYMATE

You won't be disappointed. BiF seeks hot girl for friendship and hot sex. I'm a smart sophisticated people-person looking to meet the same. Let's play! @ sexylotsalove ☎2236 (exp 4/28)

ORALLY YOURS

I am a beautiful buxom very feminine girl with brown hair, experienced, gentle and passionate. I am looking for a feminine girl for erotic pleasure. Please be clean. Confidentiality assured and respected. ☎1844 (exp 5/6)

WILLING TO LEARN

Shy, but curious female seeks sexy female that takes care of her body and mind. Very feminine and looking for the same. Nothing serious; Let's have some fun! @ newbie544 ☎1958 (exp 4/28)

SEX TOY FOR YOU

Submissive, well-educated woman seeks sexy woman to lead and command. Loves public sex, exhibitionism and voyeurism. Let's do wild sexy things to make us hot. @ kinkytoy2use ☎2227 (exp 4/28)

EXPERIMENTATION AND PLEASURE

Bi-curious and totally aroused by the idea of playing with several women. I am slim, attractive, fun-loving, and very passionate. You would not be disappointed. ☎1833 (exp 4/22)

BE NICE, I'M NEW

I'm a very attractive woman, seeking a woman, group or couple to satisfy me. I'm looking for honesty, good looks, a nice tongue, someone who knows how to have fun and isn't afraid to try anything once, and if we like it, twice! ☎1824 (exp 4/22)

LOVE IT. DESIRE IT.

I love the music scene in and around Boston, going to clubs, and doing outdoor activities. Very open sexually. If you're the same, get a hold of me! @ silkypuss69 ☎2196 (exp 4/21)

START IT SLOW

Female seeks a hot woman for email and possibly more. Let's see where it leads in the future. Interested in taking it slow. @ horny4you54 ☎2200 (exp 4/21)

ORAL

Voluptuous BiF, brown/brown looking for same, for no string attached sensational erotic play. Clean and safe a must. Confidentiality assured and expected. ☎1726 (exp 4/28)

JUST CURIOUS. FIRST TIME

I prefer one on one. Want to know what it will be like to be with a woman. Seeking a clean person. D/D free, no strings attached and very discreet. No one has to know. @ tasty442 ☎2170 (exp 4/14)

FRIENDS WITH BENEFITS

Experience wife looking for a BiF, not too girly, to play with on weekends. My man is all for it (of course). We are an honest hard-working couple who is looking for a discreet friendship with a bi female. Dying for the right girl to play and have fun with. @ kandm69 ☎2169 (exp 4/14)

SENSUAL BITING

BiMWF attractive, 5'8", long blonde/blue, physically fit, 45, into vampires, sensual biting, domination, in search of similar woman to share this slightly dark side with me. ☎1403 (4/14)

Couples

A NO-NONSENSE COUPLE

Down-to-earth, mature, comfortable couple seeks like-minded, easy-going, discreet couples/individuals. Looking to enjoy life and fulfill our curiosities. ☎1885 (exp 5/6)

CLEAN UP WITH US

Middle-aged couple, very attractive wife. Looking for normal, well-endowed, straight man for regular meetings. ☎1881 (exp 5/6)

DOUBLE SUBMISSIVE

Mid-30s couple looking for nostrings sex and fun. Looking to meet another couple for drinks. Be safe and sane, and if we hit it off- ready to go back to the room and make the submissives do anything we want! @ splsheninma ☎2261 (exp 5/5)

MIX IT UP

Attractive, athletic, D/D free, non-smoking couple seeks similar woman (race unimportant) to join in for some no strings attached fun. She's Asian, he's white. Possibly a regular thing? No pain or S&M please. @ pinkhotbuns ☎2264 (exp 5/5)

WE ARE, ARE YOU?

And we mean experienced. Couple seeks another couple for casual encounters in a safe place. We're both good looking and ready to play. Both are excellent at giving pleasure and extremely open to new things. Straight sex and oral. @ bigwand9 ☎2266 (exp 5/5)

DID YOU LEARN HOW TO SHARE?

North of Boston couple looking for a woman to join us in our first threesome. Eager and excited. Clean and discreet, please be the same. Be in fair shape because we want this to last all night. @ malahide ☎2267 (exp 5/5)

LETS CONVINCE HER

We've never done this before, but I think it's time. Be special sexy girl to help convince my wife. Let's have some threesome fun in the sun! @ wewantplay ☎2286 (exp 5/5)

HORNY YOUNG COUPLE

Seeks men or women to share our sexual fantasies with. Age, race, looks, weight, etc. are all part of the exploration we hope to enjoy. @ cesarroja ☎2112 (exp 5/6)

CUM FLYIN' FUN

Lvidback BiM seeks BiCouples who are discreet and love the camera. I have unfulfilled fantasies that I need your help with! Very oral, interested in hot oil massage, lingerie, heels, etc. Daytime and very late night rendezvous wanted. Be real! @ biguynn4fun ☎2259 (exp 4/28)

SHARE MY WIFE

Couple seeks well endowed, good looking man to join us. I love to watch and share, and she just loves sex. Join us! @ bruinzfan01867 ☎2066 (exp 6/9)

WANT TO PLAY... BOY

Good-looking, straight, MC in our 40s looking for man to have fun encounters with. Be similar in age, discreet, clean, and straight. Let's talk. @ slyfoxx64 ☎2069 (exp 6/9)

SEXY STRAIGHT COUPLE

Seeks couples for mutual masturbation encounters. ☎1404 (exp 6/9)

LETS SEE WHAT FLOWS

MWC of 10 years. Small, petite BiF and 6', 190lb straight male seeks friendship and private fun with sincere couples or females. Be average in shape and looks. Let's meet first! @ tukis65 ☎2234 (exp 4/28)

SPICE UP OUR LIFE

Cute couple looking to build friendship and explore fantasies. Seeks open, fun, clean woman. @ cfalls69 ☎2229 (exp 4/28)

FIRST TIMERS

Happily married professional couple looking to expand horizons. Be D/D free and non-smokers. No tattoos. Like to meet a couple in similar situation, take it slow. @ cmasscouple ☎2230 (exp 4/28)

LUXURY FUN

Young and outgoing couple on the South Shore looking for attractive young woman to go out and have fun with. Looking to experiment with the "right one." Friendship first! @ kyla2005 ☎2223 (exp 4/28)

NEW TO ALTERNATIVE SEX

My husband and I or myself alone are looking to experiment with another female. Please be a patient couple who has a desire to meet me or both my husband and me. ☎1827 (exp 5/5)

COUPLE FOR BABE

We are a very clean, attractive fun loving couple. I love to dominate and be dominated. I love the idea of him watching and joining in. We are great in bed and open to anything. I am 37 full figured, and very attractive, with brown/green, and a full mouth. He is 5'8", blue eyes, biker type, and huge in all the right places. Great sense of humor as well! You be CLEAN, feminine yet domineering, and H/W. ☎1477 (exp 5/19)

AND THEN THERE WERE 3

Us: normal straight couple looking to live a little on the wild side. Classy and discreet, you be the same. This can't be stressed enough. We are looking for a woman who can go from friend to partner and then back to friend. Understanding we are NEW at this. No pros! No men! ☎1437 (exp 6/3)

IMAGINE THE POSSIBILITIES

We are looking for a well-endowed male, any age or race, to satisfy our active imagination. We have strong personalities and a safe relationship. Come explore with us. ☎1943 (exp 5/4)

DEMONS SEEK PET

Centuries-old demons looking for a new pet. As demons, we're evil; we bite and claw. Deal with it. Be able to keep up. Must be willing to be marked and topped. Be eager to learn new tricks. Careful, we can go for six hours at a time. Stamina required. Litter cheerfully considered. ☎1946 (exp 4/22)

LET HIM WATCH US

Couple seeks leather and lace bi-female (plano) woman also to watch, have wild sex and try different things. I can be submissive or dominate. Easy to get along with and outgoing. Please be the same. @ gingar69fun ☎2221 (exp 4/21)

50 SOMETHING COUPLES

Looking for a fit and classy couple, that would enjoy pleasuring and getting pleasured by a well endowed gentleman, for playful and erotic times. D/D free very discreet. ☎2061 (exp 4/28)

PLAYING TEACHER

We're a fun couple looking for an experienced female teacher. We're new to this, but open to anything. Teach us! @ funcup2 ☎2202 (exp 4/21)

2 PEAS IN A POD

2 promiscuous soulmates looking for the perfect, down to earth, laughable girl to share our wild escapades with! We enjoy partying, working out, and living in the moment. @ nymphos8176 ☎2219 (exp 4/21)

BLISSFUL PLAY

45 and 49 year old couple seeks 21+ submissive male for BDSM play. Be our houseboy slave! Whips, flogging, electrical, etc. We are experienced and down-to-earth people. Honesty is respected. ☎1056 (exp 5/28)

WET AND WILLING

Husband is offering willing wife to experienced top to cooperate in double scene. Be sophisticated, worldly and slutty, like us. Coutesy and cooperation is very important. Into toys, bondage, and porn. ☎1495 (exp 4/22)

BDSM COUPLE

Would you like to explore this as well? She is 26, and I am 27. Please contact for more info. ☎1496 (exp 4/22)

SEXUAL ENERGY

We are a friendly ME couple. I am 28; he is 44, both W and young at heart. We are up for ANYTHING. Just know what you want, and we'll do it. We are easy going and open minded. ☎1500 (exp 5/28)

CONFIDENT AND CUTE

We're a happy couple living together who are curious about expanding are sexual experiences with another female. Must be cute, confident, clean, discreet, and willing to explore different sexual experiences with us. @ youngstud67 ☎2187 (exp 4/14)

CLEAN SEXY FUN

We're a 37-year-old good looking, out going, sexual couple. He's Hispanic and extremely good-looking. I'm interracial/Irish/Cape Verdian. Willing to explore. Looking for sexual women/couples to have erotic encounters, give and receive. Body quivering orgasms guaranteed. @ goodkicbn27 ☎2194 (exp 4/14)

SPICE UP THE BEDROOM

We're a hot couple, together a long time, new to this and want to experience something new as a couple. Only been with each other. Looking for a very sexy outgoing person that is not shy to show us a thing or two, for nights in or out. @ hot2mes ☎2182 (exp 4/14)

OPEN OUR DOORS

Get our attention. We are a very sensual, sexual couple looking to broaden our views on our sexuality. Spark our curiosity. ☎1939 (exp 4/14)

MAKE MY WIFE PURR

Couple seeking to explore sexual fantasies with an attractive, mature woman. Are you the one who can make my wife purr? ☎1938 (exp 4/14)

EROTIC MWC

Horny couple, mid 30s, married 15 years. Attractive, fit, modest swingers. Wife can be Bi and loves it. I love to watch her with man as well. Couples must be fit, attractive, race unimportant. We enjoy long sex sessions, toys, movies, book stores, dress up, and role play. @ wooba89 ☎2171 (exp 4/14)

PATIENTLY WAITING

MC of twenty years looking for a little excitement in our lives. We are looking for a man 20-45 to join us in rekindling our sex life and enjoyment along the way. Not looking for a quick fling. @ timeforachange2 ☎2172 (exp 4/14)

A GOOD TIME

I'm an attractive kid, just a little rough around the edges. I got shifty tatoos, a big heart, and a hard on for livin'. I'm really intrigued by people, especially beautiful ones. I just want to meet people like me. People that like livin', people that like sex. @ justlife ☎2174 (exp 4/14)

SEEKING PLAYERS AND SPECTATORS

Hot young couple looking for a little company to help keep the bed a little warmer. We are very attached but very in need of a little more kink and an extra set of hands. If you think you might want dinner and a movie, and lots of sweet dessert, sends us some pics and we'll let you see what you've been missing. You definitely won't be disappointed. @ kpkycpl74 ☎2176 (exp 4/14)

2 FOR 1 BLACK JUICE

Sweet BC looking for freaky male or female. We have it all, a wet juicy one and a big stiff black cock. Get some from two lovers, and have juice run all over you. @ llengly3 ☎2177 (exp 4/14)

LIKEMINDED FRIENDS

Happily MC from RI looking to meet semi mature people who share the same interests, at least the ones that count. We have children so we would hope that those we meet will understand that we have that role as well. She's bi and he's well, not opposed to fun things. Looking for kinky friends, women and couples. Having children a plus. @ liberalunion ☎2178 (exp 4/14)

SNUGGLY COUPLE

Cozy, quiet, cute & clean couple (tho not so quiet in the bedroom). Looking for an adventurous BiF for sensual play and lots of snuggling. @ tj479 ☎2168 (exp 4/14)

NEW COUPLE

Committed couple, 47 and 39, seeking submissive females for safe, discreet, erotic, adult fun. ☎2153 (exp 4/28)

EXPLOSIVE AND FUN

MWC, 34 and 33, seeking couple 25-45, any race. She has great legs, eyes and tattoos, he's great looking with nice arms. Please be healthy, not overweight, looking for a lasting friendship with understanding, and D/D free. Into light bondage, and group sex, among other things. ☎2023 (exp 4/14)

ALL NIGHT LONG

Is how long we can go. I love to please my men, and want to watch him with another woman. Couples and women only. We're not thin; don't expect you to be. We love to share. Fantasy: meeting a couple at a club, going home together, and having one crazy night. Be 30-42. ☎2024 (exp 4/14)

MINDY'S PASSION

We're a luscious couple, mid 20s, flirty, laid back and fun. We want good communication and fun, along with my turn on: bisexual tension. Age not as important as personality and attraction. All calls welcome. ☎2025 (exp 4/14)

LET'S EXPLORE

Sensual and flirty couple, she's 32, he's 46, looking for a couple or man 18-50. You must be clean and good-looking, with a fun personality. We are turned on by exhibitionism, flirts, and kink, but are always safe. Greatest fantasy: my wife, me, and another male. ☎2020 (exp 4/14)

SIZZLING SURPRISES

We are looking for a flirty, yet serious couple that is also open-minded and ready for an adventure. We are novices and ready to have an adventure! Be honest, real, and ready. We're both 29, seeking another couple 25-45. Our attributes are my breasts and butt, and his chest and arms. Let's give it a go! ☎2021 (exp 4/14)

CALLING ALL COUPLES IN THEIR 30'S

30s couple, both in good shape, sexy, hot and sensual seeks an attractive couple with good personalities. Physically fit a plus. Into toys, swapping, and oral. Are you? Couple or men only. ☎2022 (exp 4/14)

UNPREDICTABLE AND SEXY

...is who we are. Who are you? We are a couple seeking a submissive man that is clean and over 21. Dominating men also welcome. ☎1504 (exp 5/12)

COUPLES

Couples and single females meet w/couples in private home. D/D free. N/S, bi a +. Race unimportant. ☎4288 (exp 4/28)

FREE SWING PARTIES

Small intimate home. Couples and single women invited. N/S, casual and sensual atmosphere. ☎8258 (exp 4/14)

RUBBING AND LOVING

Looking for a secure, married couple who would like a bi chick for play. I will rub and love your wife while you watch! No strings attached. Fun and open people only. I'm in-shape, so you should be too! ☎1999 (exp 6/6)

LEVEL OF EXPERTISE?

He's 42, 5'6", WM with green eyes. She's 30, 5'1", WF with blue eyes. Open to many types of expert play, swapping, group, toys, especially exhibitionism. You can never have too many friends! ☎4470 (exp 4/22)

★★★★★ SEEKING COUPLE

SWM, 6 ft, 47, 165 lbs, brown hair/green eyes, neat, clean and discreet. Seeks couple for friendship and intimate encounters. ☎4588 (exp 5/7)

SEXUAL ADVENTURERS WANTED

Explore your wild side at our upscale private club in Providence, RI. Erotic and secure. Parties every weekend. No pressure, high energy. Dance, flirt, watch, show off, or fulfill your fantasies. No smoking, no drugs, BYOB. ☎1724 (exp 8/25)

COUPLES

and single women. Thought about swinging but not sure? Off premise Friday evening lounge/dance parties. On premise Saturday evening house parties. No pressure, just terrific people. All limits respected. ☎9602 (exp 4/22)

What's Your Pleasure

BI-CURIOUS

Good looking, in-shape, discreet, and clean bi-curious WM, 33, seeks similar, 20-40, for no strings body worship, massage, maybe more. Feeling under-appreciated? Wife not giving and game? Let's get together. ☎9985 (exp 4/22)

GQ man for TV/TS

Very handsome, GQ type, 30s, seeks passable trannies or pretty TVs for discreet afternoon encounters. Age/ race unimportant. D/D free only please. ☎2164 (exp 5/19)

USE ME, YOU SEXY TV

I know I want you. I love sexy TV/TS. I love to please, and would love to be used by you. Leave me your number. @ bobcapecd ☎2260 (exp 5/5)

WANTED: TS/TV FUN

WM looking for TV/TS in the Boston or NYC area. Willing to explore, drop me a line. @ novots ☎2284 (exp 5/5)

VARIETY IN MY LIFE

35, 5'5", slim, shaved SWM looking for a passable TS/TV/ pre-op/post-op for fun, romance, possibly leading to a LTR. Be safe, sane and clean. Age and race unimportant. Pétite a plus. Will answer all! @ lookn4tstvinmass ☎2285 (exp 5/5)

GOT THE BEST OF ME

Very attractive, brown/blue, married man in good shape from Southern NH looking for an attractive TS to meet. Let's go to the forbidden zone. Be open-minded and willing for almost anything. @ luv22playr123 ☎2287 (exp 5/5)

NEW TO THE BLOCK

Easy going guy looking for a sexy TS girl to help me explore my sexual desires. @ gdl123 ☎2235 (exp 4/28)

FUN ON THE SIDE

Successful PM looking for new friends. Expand fantasies with crossdressing and bisexuality. Seeks crossdresser/TV that will understand my desires. @ kate270 ☎2063 (exp 4/28)

SEXY C.D. FOR YOU

CD with budding breasts and a cute butt. Works out and loves clothes. My fantasy is to be a slut and be treated as such. D/D, please be the same. I have an open mind and be discreet. @ sarah123go ☎2231 (exp 4/28)

LOOKING FOR FETISH PLAY

SWM looking for anyone who enjoys fetish wear. Stockings and high heels a plus. ☎1476 (exp 4/22)

WALKING THE LINE

Shapely, college-age, introspective, and bright person looking to indulge with another of the same age in long-repressed cross-dressing/feminine fantasies. Let's shop for each other and take a trip. ☎1945 (exp 4/22)

F-L-A-Y-T-I-M-E

37-year-old, Bicurious MWM looking for another bicurious man or TS/TV/TG to explore with. Open to all activities. @ xxxsinner ☎2220 (exp 4/21)

ATTENTION STRAIGHT MEN IN RI

Great oral for attractive straight men, from an attractive GWM s&d free & discretion assured 18-50. No gay men. ☎1615 (exp 4/14)

MOLD ME 2 UR PLEASURE

Curious 41 year old WM looking to please TV/TS/TG. I'm bi-curious, easy-going and intelligent with small features, seeking to explore my feminine side. Compatibility is most important; open to LTR or short-term. @ curiousmatt2 ☎2217 (exp 4/21)

DAD SEEKS SON

Provincetown area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎3682 (exp 07/05)

BOTTOM MAN WANTED

By Univ. professor. 45, top, good shape, at his place. Attractive benefits assured. Seeking 20-40 masculine, muscular in shape, discreet guy with hot bottom, who gives oral service, good total body massage, likes kissing and available on regular basis. Great opportunity for college students, musicians, aspiring actors, dancers, and athletes. ☎1169 (exp 5/27)

PONY FOR SALE!

I want to be trained as a pony-girl...all the works. I'm a sweet, shy 22-year-old who loves to please. You must be confident, and a nice but not necessary. Serious inquiries only! You must be able to provide equipment ☎1028 (exp 4/22)

SEXUAL APPETITE

Kind-hearted black guy looking for fun times with a beautiful TV/TS with an uninhibited sexual appetite. ☎1886 (exp 4/14)

STRAIGHT SEEKS TV, TS, OR CD

WM admirer seeking total fem TV, TS, or CD for adult experiences. You will be treated with respect, consideration, and appreciation for your desire, talent and courage to be who you are. I am generous, 100% discreet, non-possessive, practice excellent hygiene, N/S, N/D, can entertain or meet at your choice place. Can travel 200 miles. Seeking someone who needs gentle long periods of foreplay, willing to experiment, enjoys both oral and anal, one who dresses in heels, hose, bikini panties, bras, short skirts simple tops, wears make up. @ bigbook1000 ☎2179 (exp 4/14)

LATIN TV GIRL

If you want me, take me hard! I am a nice Latin TV girl in the Boston area. If you want to do me good, don't be shy and contact me. I want a nice clean, friendly, strong, secure man. I am real so I want my man to be real too. @ latintv4u ☎2181 (exp 4/14)

TALL HORNY WM

Looking for daytime hook-up. Would love to meet sexy TV, CD or TS for some daytime fun. Do you like high heels, short skirts and sexy lingerie for mutual satisfaction? @ tallhmy ☎2180 (exp 4/14)

PANTIES AND SLIPS

Healthy, clean, WM who likes to wear panties and slips would like to meet someone else who likes to do the same. Southern NH and Northern MA area. ☎2018 (exp 4/22)

TWO FOR TWO

I am a 23-year-old WF looking for two men and another woman. This is my ultimate fantasy/fetish. Please be well-endowed, and like anal. Into uniforms, toys, spanking, and porn. ☎1497 (exp 5/12)

LET'S PLAY DRESS UP

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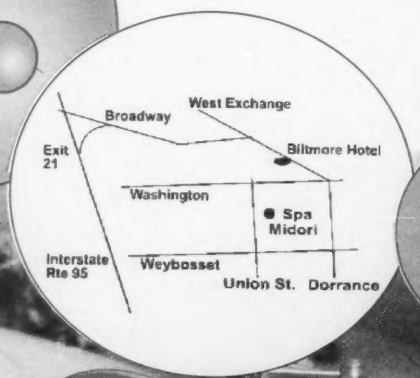

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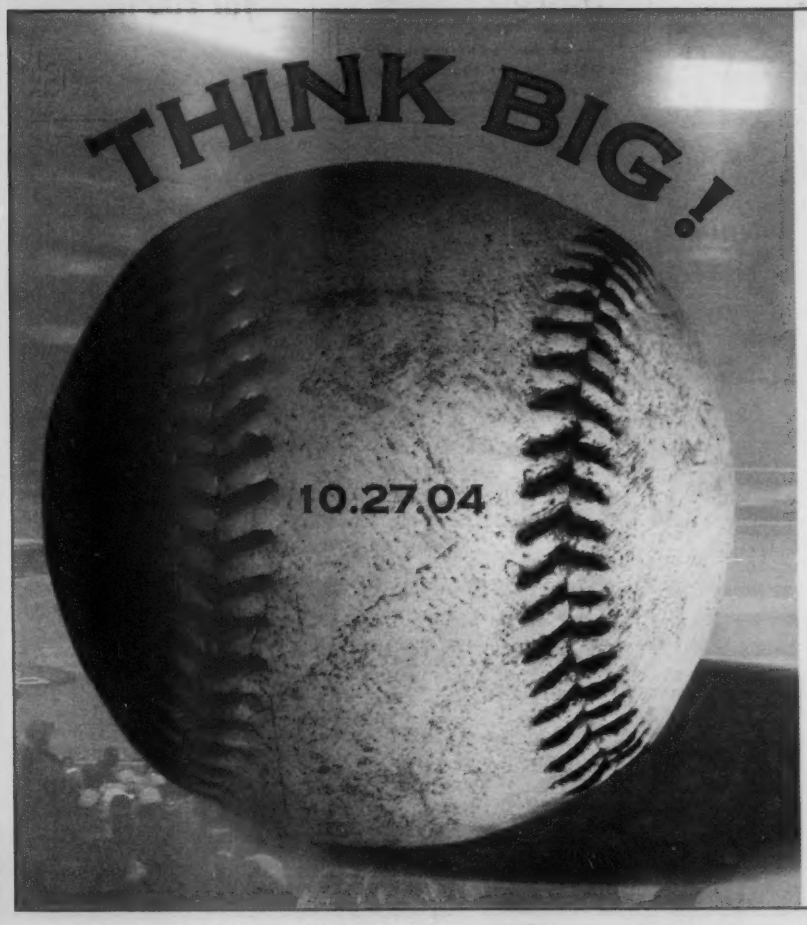

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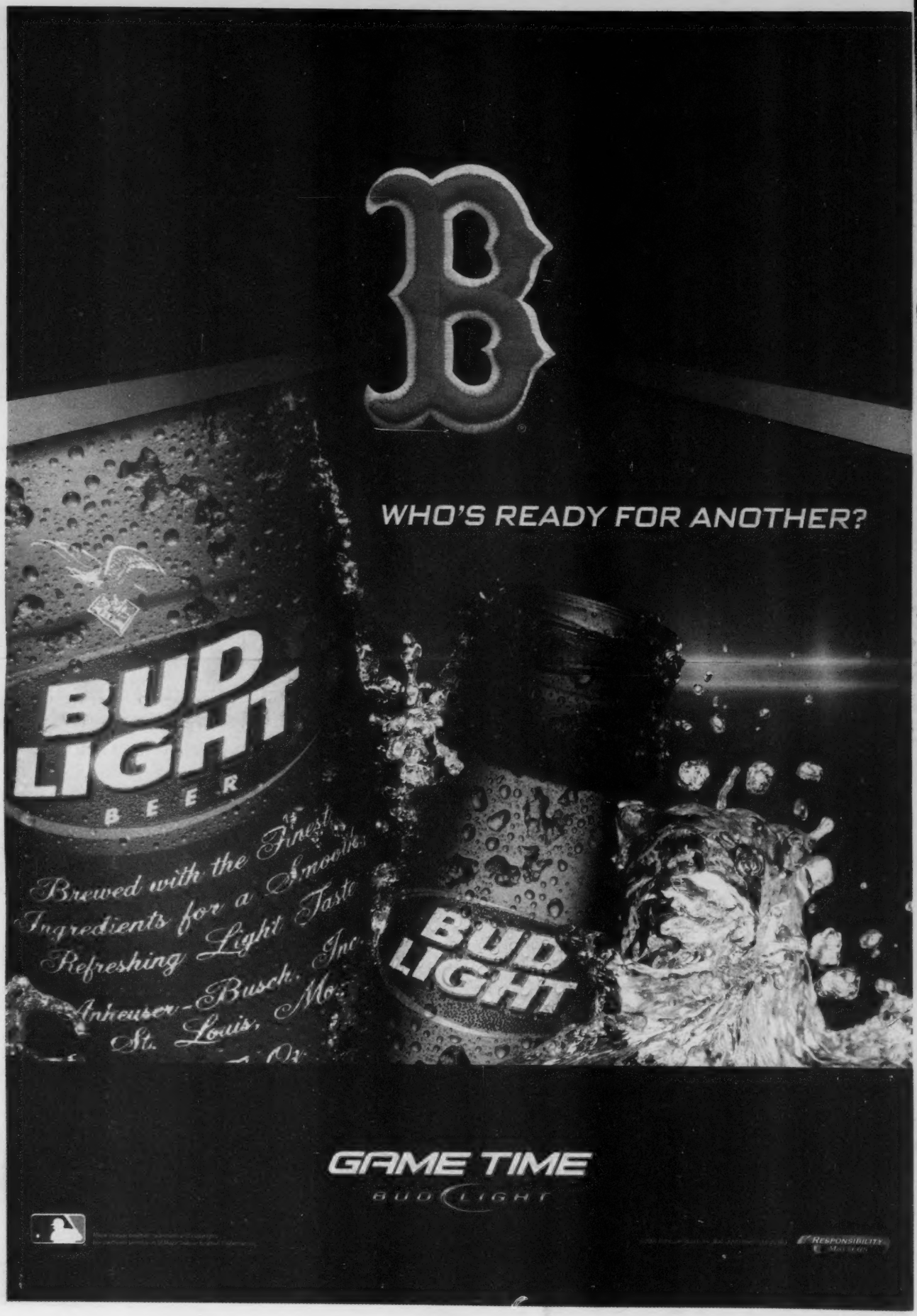
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